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RUGGIERO RICCI

APRIL 25, 1941

**THE BRILLIANT RETURN
of a BRILLIANT PIANIST
CARNEGIE HALL - MARCH 28, 1941**

S. HUOK
presents



Alexander

BOROVSKY

THE NEW YORK TIMES, MARCH 29, 1941

BOROVSKY IS HEARD AT CARNEGIE HALL

Russian Pianist, in First Local
Appearance in Ten Years,
Gives 'Outstanding' Recital

BACH HALF OF PROGRAM

Prokofieff Sonata, Scriabin
Group and Works by Liszt
Round Out Schedule

After an absence of ten years from the local concert stage, Alexander Borovsky, the eminent Russian pianist, gave one of the outstanding recitals of the current season, last night in Carnegie Hall. Mr. Borovsky returned to provide his vast audience with a series of performances of such consummate virtuosity and tonal splendor that every offering on the formidable program brought on an ovation.

His was the loftiest type of pianism, absolutely sincere, self-effacing, and unique in its spiritual purity. Rarely is playing so positive in its intentions, so unerring in carrying intentions to complete and authoritative realization, or held under so keen a guiding intelligence.

But nothing was more extraordinary about Mr. Borovsky's work

than its reserve power, which enabled him to make the recital a congeries of surprises. For each composer listed, the pianist adopted a special approach, reserving the full battery of effects at his disposal for the climinating selections presented.

The first half of the schedule was devoted to Bach, who was represented by the "Fantasy and Fugue" in A minor, three preludes and fugues from the "Well-Tempered Clavichord," the "English" suite in G minor, and the "Chromatic Fantasy and Fugue." In these the artist moved with a noble austerity in readings purposely rather cool and devoid of color, but striking in their transparency, technical address and immaculateness of sound.

Motivated by his ability to keep adding color and to enlarge the dynamic scope of his interpretations in a gradual crescendo of expansiveness, Mr. Borovsky placed the sonata in D minor of Prokofieff next on his program. The vital change in his applications of hues at this point, which suddenly took on unsuspected qualities, was the first of the many surprises in store.

In the succeeding Scriabin group there was another intentional gain in warmth and poetry, until by the time that composer's Etude in D sharp minor was reached Mr. Borovsky was ready to lend it an interpretation electrifying in its bravura, fire and sweep. But the display of the full panoply of romantic tinting, poetry and sensational pyrotechnics was kept for the final Liszt numbers, overwhelming in their effectiveness and bringing this exhibition of superlative playing to an unforgettable climax.

N. S.

On April 9th, 1931 Alexander Borovsky played the Bach D Minor Concerto at Carnegie Hall with Serge Koussevitzky and the Boston Symphony Orchestra. The next morning the following appeared:

"Mr. Borovsky played the piano with a clearness, polish and feeling for Bach's style which are rare. He has a prodigious virtuosity and he is at home in music which often presents very difficult technical problems. But Mr. Borovsky played Bach with spontaneity and ease which bespoke not only a clear technical conscience but a profound musicality, taste and self-effacement which centered the audience's attention upon the music. The audience saw to it that Mr. Borovsky received due recognition."

—OLIN DOWNES,
New York Times

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MUSICAL AMERICA

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April 25, 1941

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NEW SAN FRANCISCO OPERA SEASON OUTLINED

To Be Longest in History of Company—Two Premieres and Four Revivals Are Forecast With Many Noted Singers

To Enlarge Roster

'Daughter of the Regiment' and 'Simon Boccanegra' Will Have Local Premieres—Montemezzi to Conduct His Own 'Love of Three Kings'

SAN FRANCISCO, April 17.

A SEASON of thirty-one performances starting in Portland, Ore., on Oct. 2 and concluding in Los Angeles on Nov. 9 is the 1941 schedule of the San Francisco Opera Company made known by Gaetano Merola, director general, and Paul Posz, business manager.

It will be the longest season and the roster will be the largest in the history of the company. The repertoire includes two premieres: 'The Daughter of the Regiment' and 'Simon Boccanegra' (postponed from last season because of the illness of Lawrence Tibbett), and revivals of 'The Love of Three Kings' to be conducted by its composer, Italo Montemezzi; 'Tannhäuser', 'Tosca' and 'Don Pasquale', the latter because of the availability once again of Salvatore Baccaloni, who made his American debut in this city three seasons ago. The San Francisco season will probably open on Oct. 13 and will present ten subscription and four popular performances and two special performances for the Opera Guild.

Although the opening work has not been definitely determined, Mr. Merola anticipates that it will probably be 'Don Pasquale' with Baccaloni, Bidu Sayao and Tito Schipa in the principal roles.

'Simon Boccanegra' will introduce Stella Roman, Rumanian soprano of the Metropolitan, with Lawrence Tibbett and Ezio Pinza.

'The Daughter of the Regiment' will have Lily Pons, Raoul Jobin and Irra Petina.

'Tannhäuser' and 'Tristan und Isolde' will bring Kirsten Flagstad, Lauritz Melchior and Karin Branzell in leading parts.

With its composer conducting, 'The Love of Three Kings' will be sung by Grace Moore, Charles Kullman, Ezio Pinza and Robert Weede.

In 'The Barber of Seville' Lawrence Tibbett will make his debut as Figaro with Bidu Sayao, Schipa, Pinza and Baccaloni.

'Carmen' with Gladys Swarthout and 'Madam Butterfly' with Licia Albanese complete the local subscription series while the "pop" series will consist of

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Children Receive Philharmonic Prizes



Wide World

Mrs. Andrew Carnegie and Rudolph Ganz Present the Principal Awards to Children Who Submitted the Best Notebooks of the Season for the Philharmonic-Symphony's Children's Concerts: (Left to Right) Nina Lugovoy, Eleven; Lois Ruth Miller, Twelve; Joan H. Kurash, Nine; Mrs. Carnegie, Mr. Ganz; Meredith Scott, Fourteen; Bernice Calvin, Sixteen; Philippa Schuyler, Nine, and in the Front, Little Prudence Coleman

KANSAS CITY ORCHESTRA ASSURED

Philharmonic Re-organized with Krueger as Temporary Chairman of Board as Well as Conductor — Ruth Seufert Named New Business Manager — Conductor Reveals Grant by Anonymous Donor Sufficient to Carry on in 1941-42

KANSAS CITY, April 22

CONTINUANCE of the Kansas City Philharmonic is now assured as the result of a reorganization completed today.

On April 5, Karl Krueger, conductor, announced that an anonymous donor, whose name he was bound not to disclose, had placed at his disposal funds sufficient to carry on the orchestra for the usual twenty-week period in 1941-42. The former board of trustees has now turned over funds, files and general facilities to the new organization to be known as the Kansas City Philharmonic Association, for a period of one year. Mr. Krueger was chosen temporary chairman of the new board and Mrs. Ruth Seufert, the new business manager.

The Philharmonic will no longer be under the sponsorship of the Kansas City Chamber of Commerce, under whose auspices it has operated since its foundation in 1933. All debts were paid before the liquidation of the former

board. Members of the old board of trustees and of the women's committee have accepted the new arrangement and have agreed to serve in their former capacity.

Some weeks prior to Mr. Krueger's announcement, the city was informed of the serious financial condition of the orchestra. Its liquidation was proposed, but the strength of the public's protest caused a committee to be formed to consider means to reorganize and continue the Philharmonic. Byron T. Schutz was chosen chairman. In a letter to Mr. Schutz, Mr. Krueger revealed the grant of a fund sufficient to carry on the orchestra, his objections to the suggestions of the reorganization committee, and his decision to sever "all connection" with the committee. He set forth as reasons for this course the decisions of the committee to "popularize" the orchestra through the medium of popular programs and the removal of the concerts to the "vast" Arena of the Mu-

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AMERICAN FESTIVAL PROGRAMS LISTED IN ROCHESTER

Four Orchestral Concerts and Ballet Evening Make Up Calendar of Music with Hanson in Charge

Innovation Planned

First Event to Be Devoted to Works by Eastman School Candidates for Doctorate in Composition with Patch as Piano Soloist

ROCHESTER, April 20.

HOWARD HANSON, director of the Eastman School of Music, has issued tentative programs for the annual festival of American music to be held April 28 through May 2. Organizations participating will include the Rochester Philharmonic, the Rochester Civic Orchestra, the Eastman School Senior Symphony, the Eastman School Choir and the Eastman School Little Symphony of Phi Mu Alpha Fraternity. The program of ballets will enlist the services of Thelma Biracree, choreographer, Dorothy Tucker and Betty MacDonald, soloists, and students of Miss Biracree. The conductors will be Dr. Hanson and Frederick Fennell.

An innovation will be the opening concert by the Rochester Civic Orchestra under Dr. Hanson on April 28 in Kilbourn Hall. This program will be devoted to compositions by students of the Eastman School who are candidates for a doctor's degree in composition. Nathaniel Patch, pianist, will appear as soloist in the Piano Concerto by Herbert Inch.

The second concert on April 29 will be given by the Eastman School Senior Symphony, Dr. Hanson conducting, with Maria Paradiso, soprano, as soloist in Bernard Roger's cantata, 'The Raising of Lazarus'. William Grant Still's Symphony No. 2 in G Minor is included on this program. The third concert on April 30 will be devoted to chamber works for small orchestra and will be played by the Eastman School Little Symphony of Phi Mu Alpha, Frederick Fennell conductor.

The fourth concert on May 1 will enlist the services of the Rochester Philharmonic and the Eastman School Choir in a performance of Dr. Hanson's 'Lament for Beowulf' with the composer conducting. Wendell Hoss will be soloist in Bernhard Kaun's Sinfonia Concertante for solo horn and orchestra.

The program of ballets on May 2 will bring the festival to a close. Dr. Hanson and Miss Biracree have chosen ballets by Deems Taylor, Mabel Daniels, who is the only woman composer represented on the festival; Spencer Norton,

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'DON GIOVANNI' OPENS OPERA IN ST. LOUIS

**Laszlo Halasz Conducts First of
Four Performances—Noted
Singers Participate**

ST. LOUIS, April 18.—An audience of 3,000 enthusiastic opera lovers attended the opening performance of Mozart's 'Don Giovanni' at the Municipal Opera House on April 16, the first opera of a series of four performances to be given by the St. Louis Grand Opera Association in their fourth brief opera season.

Under the guiding hand of Laszlo



Laszlo Halasz

Halasz, and a capable group of assistants in both stage and musical departments, this distinguished masterpiece of the Seventeenth Century was given a sparkling performance. It was meticulous in detail, Mr. Halasz adhering to traditional treatment of both music and text. The opera was given in its entirety, including the sextet at its conclusion.

Ezio Pinza in the title role upheld his reputation as the great delineator of this colorful role and his skilled vocal control and superb histrionic artistry were joined in producing a characterization that completely dominated every scene in which he appeared. He was ably supported by Lorenzo Alvary as Leporello, who revealed a fine vocal conception of the part, coupled with an abundance of well-timed humor.

Artists Make Local Debuts

There were several local debuts including that of Anne Roselle as Donna Anna, Vivian Della Chiesa as Donna Elvira and Nicola Moscona as the Commendatore. Tito Schipa as Ottavio, Margit Bokor as Zerlina and Carlos Alexander as Masetto completed the unusually well balanced cast. Miss Della Chiesa's singing clearly substantiated her rising popularity, for her voice is rich in quality and powerful. Miss Roselle's singing of Donna Anna's arias was remarkable for clarity and expression. Miss Bokor made a distinct impression as Zerlina with her charming, wistful personality and delightful voice. Tito Schipa sang his part with suppressed dignity and charm and Mr. Alexander made much of his part of Masetto.

The orchestra handled the Mozart music with great charm and accuracy under Mr. Halasz's baton and was a vital part in the evening's success. Chorus and ballet and the finely de-

signed scenery of Richard Rychtarik completed a wholly satisfactory production. A part of the opera was broadcast over a large CBS network and to Canada and South America. Herbert W. Cost was the commentator.

H. W. C.

San Francisco Opera

(Continued from page 3)

repeats of 'Tannhäuser', 'The Daughter of the Regiment', and 'Tosca' with Stella Roman, Jussi Bjoerling and Robert Weede, and 'Rigoletto' with Lily Pons.

In addition to these artists, Frederick Jagel, John Brownlee, Alexander Kipnis and Julius Huehn will also be heard in principal roles.

Three Conductors Named

Conductors are to be Gennaro Papi, Erich Leinsdorf, and Edwin McArthur who will conduct 'Tristan'. The chorus master will be Giacomo Spadoni.

The out-of-town schedule includes three performances in both Portland and Seattle, two in Sacramento and six in Los Angeles. The cities of the northwest will see 'Rigoletto' with Tibbett, Bjoerling and Bidu Sayao; 'Manon' with Grace Moore and 'Tristan und Isolde'. Sacramento will have 'Rigoletto' and 'Madam Butterfly'. Los Angeles will hear 'The Love of Three Kings', 'The Barber of Seville', 'The Daughter of the Regiment', 'Tannhäuser' and 'Tristan und Isolde'. Pasadena will have 'Rigoletto'.

The San Francisco orchestra and chorus will make the complete tour, participating in all thirty-one performances.

MARJORY M. FISHER

Rochester Festival

(Continued from page 3)

Charles Griffes, Burrill Phillips and William Grant Still. Mr. Still's 'Miss Sally's Party' will receive its first performance.

The complete programs tentatively scheduled are as follows:

APRIL 28—KILBOURN HALL
Rochester Civic Orchestra
Dr. Howard Hanson, conductor
Nathaniel Patch, soloist
Symphony No. 1.....Edmund Haines
Concerto for Piano and Orchestra.....Herbert Inch
'The Rape of the Moon'.....William Taylor

APRIL 29—EASTMAN THEATER
Eastman School Senior Symphony
Dr. Howard Hanson, conductor
Maria Paradiso, soloist
'Paul Bunyan' Suite.....William Bergsma
'The Raising of Lazarus'.....Bernard Rogers
Symphony No. 2.....William Grant Still
Symphony—Third Movement.....Gustav Soderlund

APRIL 30—KILBOURN HALL
Eastman School Little Symphony of Phi Mu Alpha
Frederick Fennell, conductor
Chamber Symphony (First Performance).....Homer Keller
Sinfonietta for Chamber Orchestra.....Charles Naginski
Symphony Concertante.....Burrill Phillips
Sinfonietta for String Orchestra.....William Denny
'Five Fairy Tales'.....Bernard Rogers

MAY 1—EASTMAN THEATER
Rochester Philharmonic
Dr. Howard Hanson, conductor
Wendell Hoss, soloist
'The Lament for Beowulf'.....Howard Benson
Sinfonia Concertante for solo horn and orchestra.....Bernard Kaun
'Pagan Poem'.....Charles Martin Loeffler

MAY 2—EASTMAN THEATER
Rochester Civic Orchestra
Dr. Howard Hanson, conductor
Thelma Biracree, Choreographer
'Circus Days'.....Deems Taylor
Solo (Dorothy Tucker)
'Dancers in the Blue' from 'Deen Forest'.....Mabel Daniels
Dance—Suite.....Spencer Norton
'Pleasure Dome of Kubla Khan'.....Charles Griffes
'Three Satirical Fragments'.....Burrill Phillips
Betty MacDonald, soloist and choreographer
'Miss Sally's Party' (first performance).....William Grant Still

METROPOLITAN CONTINUES ITS TOUR

**Opera Opens Cleveland Season
With 'Marriage of Figaro' and
'Tristan'—Sold-Out Houses for
Series—Audition Winners
Heard**

CLEVELAND, April 16

THE Metropolitan Opera Association opened its sixteenth annual Spring festival in Public Hall on April 14 with a gala performance of Mozart's 'The Marriage of Figaro'.

The artistic authority and vocal virtuosity required to project the amusing comedy and to give life to Mozart's exquisite music provided the audience of 9,000 with a roster of the Association's most brilliant stars. The cast included John Brownlee as the Count, Elisabeth Rethberg as the Countess, Bidu Sayao as Susanna, Ezio Pinza as Figaro, Risè Stevens as Cherubino; Irra Petina, as Marcellina, Alessio De Paolis as Basilio; George Rasely as Don Curzio, Salvatore Baccaloni as Bartolo; Louis D'Angelo, Marita Farrell, Helen Olheim and Maxine Stellman. Ettore Panizza conducted the performance.

On the 15th 'Tristan und Isolde' was sung by the famous Wagnerian stars, Kirsten Flagstad and Lauritz Melchior, with Alexander Kipnis in the role of King Mark, Julius Huehn as Kurvenal, Emery Darcy as Melot, Kerstin Thorborg as Brangaene, Karl Laufkoetter, John Gurney, and Emery Darcy. The near-capacity audience was deeply moved by the performance, and applauded with enthusiasm, bringing the artists before the curtain many times. Edwin McArthur was given a cordial reception when he appeared with the singers. This was his first local appearance in the role of conductor.

The sponsors of the festival, the Northern Ohio Opera Company, have again provided greater Cleveland with a week of top-notch opera and the response has been such that before the first performance, the box office report showed completely sold out houses for the opening performance, 'The Marriage of Figaro', the Wednesday evening performance of 'The Daughter of the Regiment' with Lily Pons; Friday evening's 'The Barber of Seville'; and Saturday matinee and evening 'Faust' and 'Rigoletto'. Thomas L. Sidlo, chairman of the executive committee, has announced that for the sixteenth season, there would be no call on the guarantors. The festival has again paid its own way.

'Welcome' Luncheon-Meeting Held

In anticipation of the season of grand opera, the Cleveland Chamber of Commerce in cooperation with the Northern Ohio Opera Association presented John Erskine as guest speaker at the fourth annual "Welcome to Opera" luncheon-meeting held in the ballroom in the Hotel Statler on April 1. Edward Johnson was guest of honor, and Eleanor Steber, winner of last year's Sherwin-Williams Radio Audition award, sang a group of solos. Mary Van Kirk and Lansing Hatfield, recent winners were present. Mr. Johnson, manager of the Metropolitan Opera Association acknowledged the formal welcome extended by Mayor Edward Blythin, praised the leaders in the musical life of this city, and spoke with great enthusiasm of the scenery designed for the Metropolitan's production of Gluck's 'Alceste' by Cleveland's own Richard Rychtarik. He also con-

gratulated Mary Van Kirk upon winning one of the three Metropolitan contracts. Although Miss Van Kirk hails from Akron, she has been enrolled as a student at the Cleveland Institute of Music for several years. Frederick Crawford, president of the Chamber of Commerce, introduced Mr. Erskine, who outlined the future of opera in this country, in which (in his opinion) it will be made possible by the development of many nuclei in smaller cities to present the works of great masters, with famous stars from the great centers appearing in the principal roles.

Audition Winners Heard

Another pre-opera event, was a gala concert presented by the Sherwin-Williams Company with the aid of the Metropolitan Opera Association, and the Northern Ohio Opera Association, which sponsors the Opera Festival. Public Hall was filled to the rafters on April 7 with 11,000 guests, many of whom were in their seats one hour before concert time, to hear the fine program. Wilfred Pelletier conducted the Cleveland Orchestra, and eleven young singers, winners of Metropolitan contracts through radio auditions sponsored by the Sherwin-Williams Company, were introduced by Milton Cross. The three recent winners, Miss Van Kirk, Mona Paulee, and Lansing Hatfield, were present. Previous winners appearing were Jean Dickenson, Elsa Zebranska, Annamary Dickey, Leonard Warren, Emery Darcy, John Carter, Raoul Jobin, and Arthur Kent. Excerpts from the operas to be performed during the festival were sung. The orchestral selections were the March from 'Tannhäuser', the Overture to 'The Marriage of Figaro', and the Intermezzo from 'Cavalleria Rusticana'.

WILMA HUNING

Boston Series Ends

BOSTON, April 15

ON April 5 the curtain was rung down on one of the most successful opera seasons which Boston has experienced since the Metropolitan Opera Association has been paying us an annual visit, if success may be measured by the box office receipts. The move from the Boston Opera House to the Metropolitan Theatre was accomplished with a minimum of disturbance.

One amazing revelation during the season was the adaptability of the singers. It is not a simple matter to sing and act with ease on a stage so shallow as that of the Metropolitan Theatre. It would seem that if the company is to give us its best performances, some method for deepening the stage must be devised; a major problem indeed. On the other hand, the more modern lighting equipment is a distinct advantage and may in the future be employed with increasing adroitness.

The complete roster of operas presented this spring included 'The Marriage of Figaro', 'Tannhäuser', 'Madam Butterfly', 'Cavalleria Rusticana' and 'Pagliacci' (double bill); 'Don Giovanni', 'The Daughter of the Regiment', 'Tristan und Isolde', 'Rigoletto', 'The Love of Three Kings', 'Lohengrin', 'The Barber of Seville' and 'Il Trovatore', and the singers in the principal roles were Albanese, Browning, Castagna, Doe, Farrell, Flagstad, Jepson, Jessner, Kaskas, Lehmann, Milanov,

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AMERICA PREPARES FOR INTERNATIONAL FESTIVAL

Society for Contemporary Music Plans First Programs to Be Given in United States as Affirmation of Ideals of Culture and Freedom—Three Chamber Music Evenings and Five Broadcasts of Orchestral Works Listed—Noted Conductors and Orchestras Will Participate

By EDITH BEHRENS

IT is significant that the International Society for Contemporary Music was founded shortly after the first World War to make known to composers and practicing musicians of each country what their contemporaries were producing, to recreate once more a mutual interest and esteem. It is significant, likewise, that its eighteenth Festival, to be held in New York City next month from May 17 through May 25, is the first one ever to be given on this side of the Atlantic. Upon America today rests the responsibility of presenting new music, not only of American composers, but of all nations who are menaced or suppressed by totalitarian powers. And the coming Festival, given to America by sheer force of political and cultural conditions, is momentous as a reiteration of the cultural treasury which we must now uphold for the entire world.

The broad purpose of the Society is manifest in its title. In 1922, a group of younger composers of Vienna, unable to obtain a hearing there owing to the hostility of conservative criticism, organized a Festival of modern music at Salzburg, to which they invited the co-operation of contemporary composers from various countries. They took advantage of the presence of an international audience at the Salzburg Festival in that year to present their own international concerts. Seven programs of considerable dimensions, amounting in all to twenty hours of music, were given in four days, by executants assembled from twelve former enemy countries. Fifty-four composers of sixteen different nationalities were represented in these programs and twenty of them were present at the performance of their works. Among the composers whose works were played there, nineteen years ago, were Milhaud, Bartók, Honegger, Wellesz, Marx, Hindemith, Bloch, Kodály, Goossens, Grainger, Pisk and Schönberg.

"In order to realize the historical importance of this gathering," recalls Edwin Evans, one of the founders, "it is necessary to recall that, when a little more than a year earlier, two famous composers of countries opposed to each other in the War met on a steamer and were seen to engage in conversation, this occurrence was reported in the press as a remarkable incident. Yet, here in Salzburg, when Arthur Bliss's 'Rout' was given for the first concert, under his direction, the strings were German, the wind French, the percussion Austrian, and the singer English. From the beginning, musicians of all countries not only played together, but what was even more important, they ate and drank together and toasted each other. International relations were restored. . . ." It was also the first demonstration, on a large scale, of the new tendencies in musical composition.

Edward Dent First President

From this initiative grew a larger gathering. The ISCM was formally inaugurated with headquarters in London at the Contemporary Music Society, with Dr. Edward J. Dent as its first president, and an honorary committee consisting of Busoni, Ravel, Schönberg, Sibelius, Strauss, and

Stravinsky. A yearly Festival was placed on a permanent footing. The inaugural conference of delegates took place in London the following January, 1923, and representatives of nine nations (Austria, Czechoslovakia, Denmark, France, Germany, Great Britain, Italy, Switzerland, and the United States) met and reported the progress of the organization in their various countries.

The first Festivals remained at Salzburg, the Society's birthplace, for the two following years. In 1924, chamber works were given in Salzburg, although the Czechoslovakian section, on the occasion of the Smetana Centenary, placed its resources at the disposal of the Society for three additional international orchestral concerts at Prague. Randall Thompson, who attended the 1924 Festival, remembers a significant speech made by Professor Dent at one of the concerts commemorating Busoni, who had just died. "Dent began by addressing the audience in German. Then suddenly he switched, saying that, although Busoni had lived most of his life in Germany and had loved it, he was by birth an



Larry Gordon, Staff Photographer

Members of the International Society for Contemporary Music Meet in New York to Plan the Forthcoming Festival. Back Row, from the Left: Eduard Steuermann, Mortimer M. Cohen, Gertrude Chamberlain, Bernard Wagenaar, Henry Gerstl, Roger Sessions, Mrs. Karol Rathaus, Dr. Hans Heinsheimer, Dr. Karol Rathaus, Felix Labunski, Robert Speller. Front Row: Erno Balogh, Eugene Bonner, Eva Gauthier, Marion Bauer, Rosalie Housman. Middle Row: Chalmers Clifton, Helen L. Kaufmann, Mrs. Eda Rapaport, Mrs. Adolfo Betti, Adolfo Betti, Mrs. Lionello Perera, Werner Josten, Lewis Isaacs. Insert at Left: Dorothy Lawton, Secretary-Treasurer, and Roger Sessions, President of the United States Chapter

Italian and had always remained an Italian at heart. And so Dent finished his threnody in flawless Italian, with a poetic eloquence and sentiment which was worthy of D'Annunzio. Everyone was deeply moved by the spirit of international-mindedness of the whole occasion."

Just how international the Festivals became can be judged by the list of cities in which they have been held. In 1925, immense audiences gathered in Venice. Then came Zurich in 1926, Frankfurt in 1927, Siena in 1928, Geneva in 1929. In 1930, Liège and Brussels were hosts, with a side trip for a performance of 'Wozzeck' at Aachen. In 1931, the Festival was divided between Oxford and London, with performances at Oxford in the

New Theatre, Holywell Music Room, the Sheldonian Theatre, and Christ Church Cathedral, and in London with two concerts at Queen's Hall, with the BBC Orchestra. Vienna, in a sense responsible for the existence of the Society, was the scene of the Festival in 1932. Conrad Beck's orchestral 'Innominata', Lopatnikoff's Second Piano Concerto, Karl Reiner's Piano Sonata aroused critical interest, as did the Festival's only attempted experiment, Miroslav Ponc's 'Prelude to a Greek Tragedy' in the quarter tone system.

In 1933, the Festival moved to Amsterdam and included, besides the regular activities, two long orchestral works: William Walton's oratorio, 'Belshazzar's Feast' and William Pijper's symphonic drama, 'Heer Halewijn'. Two American composers, Aaron Copland and Ruth Crawford had works played during the last program. The 1934 Festival in Florence saw a lively battle between modernists and conservatives, touched off by Igor Markevitch's 'Psalm', for soprano solo and orchestra. In 1935, the Festival was scheduled for Carlsbad, but on the eve of its opening, it was called off. Prague came to the rescue, took over the Festival, and the occasion stands out as memorable, both for its music and its conviviality. Alban Berg's 'Lulu' Suite, Schönberg's Orchestral Variations and Anton von Webern's Concerto for Piano and Chamber Orchestra were outstanding on the programs. Next came Barcelona in 1936, on the brink of the Spanish War. Though the German section had been "liquidated" in 1933, and the Italians had refused to join in a Festival in a "sanctionist" country, the Festivals remained open to composers of these

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One of the Earlier Juries for the International Society, Meeting in Frankfurt in 1930. President Edward J. Dent Stands at Right. Seated, from the Left: G. Francesco Malipiero (Italy); Paul A. Pisk (Austria); Jacques Ibert (France); Max Butting (Germany); and Erwin Schulhoff (Czechoslovakia)



Two 'Parsifals' and a 'Tristan'

Post Season Performances at Metropolitan Are Conducted by Leinsdorf and McArthur—Flagstad and Melchior Appear in Both Works

THREE postseason performances, two of which were of 'Parsifal', the other of 'Tristan und Isolde' provided an all-Wagner coda for the opera year, 1940-41, at the Metropolitan. The 'Tristan' performance was the seventh of the season, but 'Parsifal' (which was given five times in 1939-40) had not figured in the sixteen weeks of the regular span of opera.

The usual Good Friday matinee of the "Consecrational Festival Drama" was preceded by a special evening performance on Wednesday, April 9, which was for the benefit of the Music School of Henry Street Settlement. The casts were identical save that the role of Gurnemanz was sung at the evening representation by Emanuel List and on Friday afternoon by Alexander Kipnis. As listed in Wednesday's program the parts were assigned as follows:

Amfortas	Herbert Janssen
Titirel	Nicola Moscona
Gurnemanz	Emanuel List
Parsifal	Lauritz Melchior
Klingsor	Walter Olitzki
Kundry	Kirsten Flagstad
A Voice	Doris Doe
First Knight of the Grail.....	George Cehanovsky
Second Knight of the Grail.....	Mack Harrell
First Esquire	Marita Farrell
Second Esquire	Helen Olheim
Third Esquire	Karl Laufkoetter
Fourth Esquire	John Dudley
Solo Flower Maidens, Group 1:	Eleanor Steber, Irma Petina, Helen Olheim; Group 2:
Marita Farrell, Maxine Stellman, Lucille Browning.	

Erich Leinsdorf conducted both 'Parsifals'. There was less reason to challenge his pacing of the work than at some previous representations, though the Prelude was again shorn of something of its breadth in the interest of a more than ordinarily rapid pace. The garden scene was once more a particularly fortunate one for the young conductor. In addition to its musical merits, this scene had the advantage of the youngest looking bevy of flower maidens in memory. And their attire, what there was of it, was new. The solution of an old and vexing problem apparently was to use ballet figures on the stage and choral voices in the wings. The soloists sang well and were quite acceptable to look upon.

As has been true of every recent performance of 'Parsifal' at the Metropolitan, the high mark was Mme. Flagstad's superb singing of the latter part of the garden scene. The low was to be found in Mr. Olitzki's Beckmesserish barking of the Klingsor scene. Mr. Melchior did not fail to make the cry of "Amfortas!" a stirring one after Kundry's kiss. This time, Mr. Janssen's well-sung Amfortas wore the traditional beard; last season it occasioned some surprise because of being smooth-shaven. Mr. List's Gurnemanz plodded along familiar ways. At the Friday afternoon performance Mr. Kipnis vitalized the part with more of dramatic contrast. Mr. Moscona's voice gave the phrases of Titirel an unaccustomed and somewhat alien sound.

The Final Tristan

The final 'Tristan und Isolde' on the afternoon of April 12 took on an added touch of personal drama for those who remained for the final curtain calls because



Kirsten Flagstad as Kundry

of the announcement that Mme. Flagstad was going home to Norway for a visit. The soprano's achievement of the role of

Isolde on this occasion was one of her most memorable. Her highest notes were particularly sure and strong and her singing throughout was of great beauty. Mr. Melchior was also in ringing good voice. The love duet of the garden scene fared much better than has sometimes been the case. Kerstin Thorborg was a vital Brangäne and the others of the cast, including Emanuel List as King Marke, Julius Huehn as Kurwenal and Emery Darcy as the voice of the sailor, contributed in their familiar manner to a generally commendable performance. Edwin McArthur, conducting his third 'Tristan' in the house, also put to his credit much that was praiseworthy. O. T.

KIRSTEN FLAGSTAD FLIES TO HUSBAND IN NORWAY

Soprano Departs on Clipper for Oslo—Plans to Return to America in September

Kirsten Flagstad, Norwegian soprano of the Metropolitan Opera, left LaGuardia Field on the Dixie Clipper on April 19 for Lisbon, Portugal, en route to visit her husband, Henry Johansen, lumber merchant in Oslo, Norway, for the Summer. She plans to return to America in September for the opera season.

Mme. Flagstad first made known her

decision to go to Norway at the final performance of 'Tristan und Isolde' at the Metropolitan Opera House on the afternoon of April 12 when during the second curtain call after the conclusion of the opera, Lauritz Melchior announced that the singer was going back to Norway to visit her husband. "Let's wish her a happy voyage and happy return", the tenor said, and then left her alone on the stage to acknowledge the redoubled applause. After more curtain calls, there were cries of "Speech", and finally Mme. Flagstad stepped forward and said, "I am happy to return, but I shall be even happier to come back".

When, on the day of her flight to Lisbon, the soprano was queried about her journey, she remarked: "You see I am on my way. That should show that arrangements have been made. I don't anticipate any trouble getting into Oslo, and everything is arranged for getting in and coming out. But whether the plans go through is in the laps of the gods". Mme. Flagstad admitted her Norwegian citizenship, said her last trip to Europe was in 1939, described her Oslo home as unharmed during the German invasion and shrugged when asked if her husband would return with her next Fall.

Musicians Around Bach and Handel—See page 7

Johann Adolph Hasse (born 1699 at Bergedorf, died 1783 at Venice) was an excellent tenor singer and despite his German origin one of the most renowned composers of Italian operas in the Eighteenth Century. In 1733 Hasse was induced to go to London for the production of his opera 'Artaserse'. It did not take him long, however, to recognize Handel's superiority and he left the British capital.

Johannes Mattheson (born 1681, died 1764 in Hamburg) was a universally gifted artist. In his opera 'Die Plejaden' (1699) he appeared at the same time as composer, singer and conductor. When Handel came to Hamburg in 1703, Mattheson at first helped the young composer as much as he could. Before long they began to quarrel, however, and eventually a duel took place in which Handel nearly lost his life. Mattheson was even more important as an author of books than as a composer. Besides many excellent treatises on music, he wrote theological, historical and political works. This uncommonly versatile man was also active in the field of politics. For several years he filled a high post in the English legation of Lower Saxony.

Georg Philipp Telemann (born 1681 at Magdeburg, died 1767 in Hamburg) was one of the most famous German composers of the Eighteenth Century. He was a personal friend of J. S. Bach and godfather of his son, Carl Philipp Emanuel. We know that after the death of the Leipzig Thomascantor, Johann Kuhnau, the post was offered to Telemann. Only when he had declined, the Council of the City of Leipzig decided with much hesitation to appoint Bach. Telemann's productivity was quite amazing. He wrote about 1,000 Church Cantatas, 600 orchestra suites, forty-four Passions, forty operas and innumerable smaller works.

Giovanni Battista Bononcini (born about 1665 at Modena, year of death unknown), famous Italian opera

composer, was called in 1716 to London where he soon entered into serious competition with Handel. Both musicians had the highest protectors—Handel, the King, Bononcini, the Duke of Marlborough—so that the controversy didn't lack a political touch. The audience preferred Handel's works and Bononcini's fate was sealed when it transpired that one of the works submitted to the Academy of Ancient Music under his name was really a composition by Lotti. Not long afterwards the Italian musician escaped to France.

Faustina Bordoni-Hasse was a dramatic soprano of unusual gifts. Handel was so fascinated by her voice that he engaged her in 1726 at a salary of 2,000 pounds for London, where she won a tremendous success in his opera 'Alessandro'. She stayed there for two seasons, competing with the almighty Cuzzoni in the favor of the public. In 1730 she married the six years younger Johann Adolph Hasse. The union was an unusually happy one. Faustina reached the high age of ninety and died in the same year as her husband.

Caricature of the Castrato Caffarelli. Gaetano Majorano, called Caffarelli (1703-1783) was one of the best known castratos of the Eighteenth Century. Like most of the great singers of his time, he was in contact with Handel, appearing in London in the master's operas 'Faramondo' and 'Serse' (1737). The caricature shows the celebrated singer as a cat which—according to a French poem placed underneath—disturbs the sweet harmonies of the instruments. In the accompanying orchestra the harpsichord is played by the great clavier composer, Domenico Scarlatti, the son of Alessandro Scarlatti. The violinists are the great virtuosos and composers, Giuseppe Tartini (2) and Pietro Locatelli (4). Salvatore Lanzetti, an Italian 'cellist, who also lived in London, plays the 'cello and a musician called Martini the oboe.

The Beggar's Opera by John Gay with music arranged by Christopher Pepusch was produced in London for the first time in 1728 by John Rich. The work won such a tremendous success that Londoners used to say it had "made Rich gay and Gay rich". The Beggar's Opera is a satire both of the social conditions in England and the contemporary Italian opera. It was this impudent travesty which forced Handel to close his Italian Opera Academy in 1728. Hogarth made several illustrations to the 'Beggar's Opera' of which two are reproduced here. One shows the "Beggar's Opera burlesque", the other the famous tribunal-scene in the third act. Polly is kneeling in the foreground. The rôle is played by Miss Fenton, the later Duchess of Bolton. Her prospective husband is portrayed at the extreme right corner of the picture.

Reinhard Keiser, born 1674 at Teucherre, died 1739 in Hamburg, was the principal representative of the German opera in Hamburg. His more than 100 dramatic works exercised a strong influence on Handel, who stayed for several years in Hamburg. The picture shows a scene from Keiser's opera, 'Lucretia' (1705). The unhappy woman, who is swept down a cascade, tries in vain to steady herself by getting hold of a fish with her left hand.

In **Marienkirche in Lübeck** the famous organ master and composer Dietrich Buxtehude (born 1637 at Helsingborg, died 1707 in Lübeck) worked for nearly forty years as an organist. There he arranged the celebrated 'Abendmusiken', great church concerts which took place every year on the five last Sundays before Christmas. J. S. Bach walked 200 miles from Arnstadt to Lübeck on foot to attend the performance at St. Mary's, and to study with Buxtehude. So greatly did he overstay his leave in Lübeck that he got into serious trouble with the authorities in Arnstadt and eventually had to resign his position.

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From a Collector's Gallery of Musical Pictures—No. 7

Supplied by Dr. Karl Geiringer—See page 6

Musicians Around Bach and Handel



Johann Adolph
Hasse



Johannes Mattheson



Georg Philipp Telemann



Faustina Bordoni-
Hasse



Giovanni Batista
Bononcini



Caricature of the Castrato Caffarelli



'The Beggar's Opera Burlesque' as Engraved by Hogarth



A Scene from Reinhard Keiser's Opera,
'Lucretia'



The Tribunal Scene from 'The Beggar's Opera'



The Marienkirche at Lübeck

Native Operas Enliven Stockholm Season

Peterson-Berger Work Is Produced for First Time Since 1919—Premiere of Atterberg's 'Aladdin' Hailed—Janacek's 'Jenufa' an Artistic Success—Light Opera Planned for May

By INGRID SANDBERG

STOCKHOLM, April 3.

ONE or more revivals or premieres each month during the season just ended kept interest high in the productions of the Stockholm Opera, and brought commendation from public and press for Harald André, in his second year as general manager. The first of these highlights was in September, the revival of 'The Prophets of the World's End' by the Swedish veteran composer, Wilhelm Peterson-Berger. This opera, not performed since 1919, has a historical libretto, the scene being the famous university town of Upsala in 1647. Sweden's ruler at that time was Queen Christina, portrayed in the opera with great skill by Irma Björck. The story is a Swedish counterpart to 'Die Meistersinger', dealing with artisans and philosophers who govern their town wisely. Other singers in the cast were Sigurd Björling (no relative of Jussi Björling) as Captain Lennart Sporre, and Helga Görlin and Set Svanholm as two young lovers. Nils Grevillius conducted and Harry Stangenberg was stage director.

Verdi's 'Simon Boccanegra' was given for the first time in Sweden in October, and was a great success, especially for Joel Berglund, who sang the title role nobly and persuasively. Leon Björker as Andreas and Sigurd Björling as Paolo shared the triumph. Einar Andersson and the debutant Henriette Guermont de la Berg sang Gabriele and Maria respectively. Stangenberg brought vivid dramatic life into the stage production, sharing honors for subtle lighting with Jon-And, stage designer. Herbert Sandberg conducted with evident affection for the score.

October also brought a revival of 'Martha', not given in many years. It was a sparkling performance, with Hjordis Schymberg, Gertrud Wettergren, Gösta Björling (Jussi's brother) and Folke Jonsson in leading roles. Kurt Bendix conducted. A fanciful and clever staging was designed by Ragnar Hyllén-Cavallius.

Impressive 'Ring' Performances

Once a year the Wagner 'Ring' is performed, and this year it fell in November. Outstanding impersonations were Björck's Brunnhilde, Berglund's Wotan, Wettergren's Fricka, Brita Hertzberg's Sieglinde, Svanholm's Siegmund and Siegfried and Björker's Hunding and Hagen. Svanholm, whose acting impresses us always as a cord stretched taut, sings with musical perfection, but without warmth and color. Many good things may be said about the big lines in Grevillius's conducting, but one must deplore the almost deafening fortissimi to which he resorts too often.

November's novelty was an entire ballet program, composed and directed by a Danish guest, the balletmaster Sven Aage Larsen. The program revealed to the full the skill of many gifted youngsters in the corps. Twenty-two-year-old Sixten Ehrling made a remarkable debut as conductor.

Massenet's 'Manon' was revived in December, with Schymberg a charming

Gertrud Wettergren, Contralto of the Stockholm Opera, Sells His Majesty King Gustav a "Help-for-Finland" Pin at a Benefit Performance in the Opera. Her Daughter, Margareta, Looks On



Irma Björck (Right) as Queen Christina and Sigurd Björling as Captain Lennart Sporre in a Revival of Peterson-Berger's 'The Prophets of the World's End'

heroine and Einar Beyron at his best as des Grieux. There was also a world premiere, a fairy-tale play for small children, sung and played by children, written by Hyllén-Cavallius, with music by Sandberg.

A tremendous artistic success was scored for Janacek's 'Jenufa' in January, by reason of Stangenberg's fine stage direction and magnificent singing by Hertzberg, Wettergren, Beyron and Svanholm, all of whom gave convincing dramatic impersonations. Bendix conducted inspiredly.

A distinguished visitor in February was Vittorio Gui, from Florence, who conducted revivals of Verdi's 'A Masked Ball' and Rossini's 'The Barber of Seville'. He proved to be an artist of great temperament and fire.

The only important world premiere of the season took place in March: Kurt Atterberg's 'Aladdin'. Anticipated keenly, it was received with great enthusiasm. The composer quite frankly

declares that he does not like depth and philosophy in music, and neither appears in his work, but it is always entertaining, easy to understand and enjoy. One of its most striking and positive virtues is the writing for singers, in consideration for volume and range of voices. It was superbly sung by Ruth Moberg, Berglund and Björker. Stangenberg was responsible for excellent staging and Sten-Ake Axelsson conducted.

April was notable for 'Parsifal' with Beyron in the title role and 'Die Meistersinger' with Leo Blech as guest conductor. Blech celebrated his seventieth birthday on this occasion. The cast included Beyron and Hertzberg, and Berglund as an unforgettable Sachs.

Scheduled for May is a short light opera season, when 'Countess Maritza' will be given among other works, with Margit Rosengren and Einar Beyron in leading roles. The former is especially engaged for this performance.

OPERA GUILD GIVES PARTY FOR ARTISTS

Metropolitan Singers, Conductors and Officials Are Guests at Annual Dinner

The Metropolitan Opera Guild gave its annual informal party for artists of the Metropolitan Opera at Sherry's on Park Avenue in New York on April 8. Donor members of the guild and members of the board of directors of the guild and of the opera were invited to meet the artists. A reception in the foyer was followed by supper and a program of entertainment. Argentinita, Pilar Lopez and Federico Rey were seen in Spanish dances, accompanied by Pablo Miquel, pianist, and Carlos Montoya, guitarist.

Lily Pons, Gladys Swarthout, Elisa-

beth Rethberg, Lawrence Tibbett, Kerstin Thorborg, Giovanni Martinelli, Lauritz Melchior and Edward Johnson, general manager, were among the guests.

Among other Metropolitan artists attending were Licia Albanese, Bruna Castagna, Zinka Milanov, Irra Petina, Stella Roman and Josephine Tuminia; also Salvatore Baccaloni, John Brownlee, Arthur Carron, Julius Huehn, Alexander Kipnis, Charles Kullman, Emanuel List, Leon Rothier, Alexander Sved and Armand Tokatyan.

Six Conductors Present

Orchestra conductors present were Bruno Walter, Ettore Panizza, Gennaro Papi, Pietro Cimara, Otello Ceroni and Frederick Vajda. Representatives of

the Metropolitan management and their wives included Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Herbert Graf and Mr. and Mrs. Désiré Defrère. Lucrezia Bori and Mrs. August Belmont greeted the guests as they arrived.

CONDUCTORS ADDED TO RAVINIA ROSTER

Chavez, Monteux and Szell to Share Conductor's Baton with Stock and Beecham

CHICAGO, ILL., April 16.—In addition to Dr. Frederick Stock and Sir Thomas Beecham, four more conductors have been added to the roster of those who will lead Ravinia Festival concerts. The additions are: Carlos Chavez, Mexican composer and founder and director of the Orquesta Sinfonica de Mexico; Pierre Monteux, conductor of the San Francisco Symphony; George Szell, Czech conductor, and Nicolai Malko, conductor of the Chicago Fine Art Orchestra.

Mr. Chavez will direct the Chicago Symphony at the Ravinia concerts during the fourth week of the festival, and Mr. Monteux the sixth and final week of the season. Sir Thomas has been engaged for the first two weeks, and Dr. Stock will conduct two pre-season concerts on June 28 and 29. The season opens on July 1, with concerts every Tuesday, Thursday and Saturday evening and Sunday afternoon.

Kansas City Plans

(Continued from page 3)

nicipal Auditorium, rather than the Music Hall. He also objected to the proposal to appoint a program committee to confer with the conductor about programs. Mr. Krueger said in the letter that he believed that for the Philharmonic to give its concerts in the Arena "would virtually destroy our scale of dynamics, diffuse the tone, and emasculate the taut thrust of a great orchestra."

Mr. Krueger stated that under its new auspices the orchestra would give at least a series of ten pairs of concerts in 1941-42, augmented by performances of opera with casts including famous singers, and that there will be extended tours by the orchestra in Missouri, Kansas, Nebraska, Arkansas, Oklahoma, Texas and Illinois. A partial list of soloists to appear with the Philharmonic includes Fritz Kreisler, Arthur Schnabel and Gregor Piatigorsky. The place where the concerts will be performed will be decided later.

Mr. Krueger has been conductor of the orchestra since its inception in 1933.

BLANCHE LEDERMAN

Hayes Succeeds Cappel as Manager of National Symphony

WASHINGTON, D. C., April 22.—J. P. Hayes was appointed to succeed C. C. Cappel as manager of the National Symphony at a meeting of the orchestra association's board of directors, L. Corrin Strong, president, in the Carlton Hotel on April 21. Mr. Hayes was made assistant manager of the National Symphony on Jan. 8 and has assisted in directing the orchestra's affairs since that date. He assumed the post after three years as field representative with the Civic Concerts Service. The resignation of Mr. Cappel as manager was made known last Dec. 16, but at that time he agreed to continue in that capacity until the completion of the orchestra's 1941-42 season.

MEPHISTO'S MUSINGS

Dear Musical America:

Ask any singer you know what's wrong with this picture! The roster of soloists announced by the Philharmonic-Symphony next season includes eight violinists, six pianists and one 'cellist. Yes, that is all. The total is fifteen. And fifteen is quite a respectable number. But it is fifteen without—well without anybody to play the theremin at the next all-Wagner program. One of my imps whispers that he has heard that Bruno Labate expects to play on his oboe the solo parts of 'Dich teure Halle', the 'Liebestod' and Wotan's Farewell, but that the 'Immolation' will be sung by either the xylophone or the contra-bassoon. I don't believe it. My guess is that there are going to have to be additions to that list of soloists. Either that or the Philharmonic-Symphony's centennial year will go down in history as the most astounding of all time. Shades of Jenny Lind, Minnie Hauk, Adelina Patti and all the others! How have the mighty fallen!

Those who take their 'Parsifal' altogether seriously and those who don't may be interested in one of the "selling slants" that I find in a listing of recent recordings. I am told that it was supplied to dealers because of their having to do business with "all sorts of people". It reads:

"Flagstad takes the part of Kundry, a strange dame who goes about giving a special group of religious knights the come-on, and finally gets a play from Amfortas, the head man. High-jinks and moaning-low for awhile until along comes Parsifal (that's Melchior). Parsifal means, literally, pure fool. Not foolish in the common sense, but guileless, unsullied, strictly life-buoy. Kundry invites him over to the reservation and sings temptation music. Parsifal sings around for awhile, figuring what can he lose, but the final upshot is that he says nix. She gets mad and calls on her boss, Klingsor, the magician, who is behind the whole plot in the first place. Klingsor throws a spear at him, spear stops in air, Parsifal grabs spear, waves it, reservation is demolished, temptation gone, everything's going to be all right. It takes a lot of swell singing, good lush Wagnerian torch music, heavy breathing and stomping about."

My only comment is a question. Would you rush out and spend your hard-earned money on the strength of this? Or is it that you just naturally happen to be one of the other sort in the "all sorts of people"?

A little lesson for those of our piano worshippers who have been getting housemaid's knee at the shrines of Bach and Beethoven these many seasons past, and who all but faint at the mention of Grieg and Liszt, is embodied in an ex-

perience of Artur Schnabel of which I heard recently. In those chaotic years in Russia after the close of World War No. 1 Mr. Schnabel was invited to make a tour of the principal cities. As you may have guessed, he decided to give a series of programs of Beethoven sonatas and upon his arrival in Moscow for his first concert proceeded to give his listeners a meaty program ending with a sonata in the hundreds bracket.

Imagine his feelings, when he appeared to acknowledge the thunderous applause with the most favorable ideas in the back of his mind about the state of Beethoven in Russia, to hear shouts from all parts of the hall: 'La Campanella! La Campanella!'

With a cool bow to the audience, he sought the impresario for an explanation, which was as follows: It appears that Egon Petri (who is, as you know, one of the most ardent Liszt enthusiasts of the day) had just completed a tour in Russia at which he had made a habit of tacking on 'La Campanella' as a final burst of glory for those who love virtuosity. So the Russian audiences had come to assume that all piano recitals ended with that bit of fireworks and they could see no reason why a Beethoven program should be different.

Who knows? Maybe Mr. Schnabel will give us a surprise one of these days and follow Op. 111 and the Diabelli Variations with the Second Hungarian Rhapsody. I, for one, want to be there when it happens!

Opera in English advocates, who have been much interested in what the Juilliard School of Music has been doing in presenting works of the most varied types in the vernacular may have forgotten something that Oscar Wagner, dean of the school, has pointed out—and that is, the Juilliard has given operas in the "original", also, so it has some basis for comparisons. In 1933 it presented Monteverdi's 'Coronation of Poppaea' and in 1939 Puccini's 'La Boheme', both in Italian. There have been twenty-nine different operas in English.

Mr. Wagner's summation of the results follows:

"We tried two in the original language in order to test the relative pleasurable effect on the audiences, and we found there was a marked preference for performances in English. An audience that does not understand what the singers are saying, will obviously miss the connection between music and plot.

"Recently during the same week, I heard the same opera given in English and in Italian by different companies. The English version was given by young artists just in the process of getting their operatic experience, and the Italian version was at the Metropolitan with some of the best known opera singers of the present day.

"In the English performance the young artists had to stop fully eight or ten times during the evening while the house rocked with the audience's laughter. In the Italian version the laughter was limited to those who knew the language, with mild titters from others who had probably read the story beforehand."

Our guess is he refers to 'The Barber of Seville'.

For comedies, I would say that the point is indisputably well taken, though I have friends who insist that in translation 'Bartered Bride' and 'Barber of Seville' sound like Gilbert and Sullivan. There is much more difficulty over the translations of tragic works. Would it not be a worthwhile experiment for the Juilliard, which usually gives four performances with alternating casts, to present a given work one night in the original, the next in translation, and invite those who have the most to say

about the respective merits of the two procedures to come and test out their theories away from the big-time opera of the Metropolitan?

Wouldn't it make possible a grand forum? And would anybody change his opinion?

* * *

Only now have I been able to settle down to profound cerebration on the

ence of representatives of women's committees of sixteen orchestras of this country and Canada. His words are instructive.

Aside from cliques which try to influence program making, he said that symphony-goers in Philadelphia fall into four groups.

(1) Those who like only music by Wagner and Debussy.

SCHERZANDO SKETCHES No. 102 By George Hager



"Must You Tune In On That 'River Moldau'?"

"release" that came to my desk some time ago reporting on the results of the balloting which took place at the Museum of Modern Art when the League of Composers had its "Music and Film" program there.

Right off the reel I find the heart-shaking fact, according to the answers to the questionnaires distributed on this occasion, that film audiences prefer original scores to familiar compositions when music is united with pictures. And mostly, according to figures educed later, they prefer it by Aaron Copland.

Next in importance is the preference shown for a general interpretation rather than a minutely synchronized relation of the music to the film. Those who like to hear as well as see the flight of a piece of custard pie from the hand of one noble actor to the face of another, with elaborate orchestration illustrating the precise moment of arrival, have been shown to be in a minority. The majority—234 to 100—would rather have the general mood of such an incident shadowed forth—a little of its fragrance, perhaps, rather than the literal, realistic plop of pie on countenance.

In answering the question as to which composers they would like to have write more music for the films, the audience named—besides Copland—Sibelius and Duke Ellington, Schubert and Kostelanetz, Tchaikovsky and Mark Warnow, Stravinsky and Virgil Thomson, Honegger and Marc Blitzstein, Prokofieff and David Diamond, Shostakovich and Douglas Moore, Milhaud and Roy Harris, Kurt Weill and Paul Bowles. As I haven't the entire list before me, I really can't say whether anybody was left out.

* * *

Consider the lot of the orchestra manager. He must try to please everybody. At least that is the way Harl McDonald of the Philadelphia Orchestra views his job, if we are to accept as gospel what he is reported to have said at a confer-

(2) Those who consider any music written before the Twentieth Century "Old Hat."

(3) Those who think it an outrage for soloists to appear on orchestra programs.

(4) Those who think every program should have a soloist.

To take care of all these predilections and biases at any one concert is quite a job, Mr. McDonald admitted. "When everything goes right," he remarked, "the conductor is praised. When something goes wrong—well, that's why we have managers to blame it on."

As you know, the Philadelphia Orchestra sometimes plays music by Harl McDonald. Then, no doubt the conductor is praised. To blame the manager certainly wouldn't be quite cricket, particularly in the City of Brotherly Love, where, of course, no one ever is jealous of any one else and every composer adores every other.

* * *

But just in case any of Europe's or Asia's belligerents is looking for an extra-brave man—

Said Orville H. Bullitt, president of the Philadelphia Orchestra Association, in addressing that same conference of representatives of women's committees:

"Probably in forming an orchestra today it is more important to form your women's committee first."

So far, so good.

Continued Orville H. Bullitt:

"Of course I know that it is equally important to keep some women off committees, and equally hard."

It is a great relief to hear that he said it "with a smile."

Otherwise—and no pun is intended—it must be that Mr. Bullitt has more faith than some of the rest of us in bullet-proof vests, shudders your

Mephisto

ORCHESTRAS: Works for Chorus and Orchestra Mark Spring Programs

ORCHESTRALLY speaking, the past fortnight was highly active. John Barbirolli had as guest artists with the New York Philharmonic-Symphony at various concerts Ania Dorfmann and Nadia Reisenberg, pianists; Helen Traubel, soprano, and Nathan Milstein, violinist. The Philharmonic-Symphony League heard a private concert. Serge Koussevitzky returned with the Boston Symphony for final concerts. Leopold Stokowski conducted the Philadelphia Orchestra with a chorus and soloists in excerpts from Bach's 'St. Matthew' Passion. Arturo Toscanini continued his series of NBC Symphony concerts. Rudolf Serkin was piano soloist with the New Friends of Music Orchestra under Fritz Stiedry. Sir Thomas Beecham conducted the New York City Symphony in the WPA Series. Nadia Boulanger at the Paderewski Testimonial Concert conducted the first New York performance of Heinrich Schütz's 'History of the Resurrection of Jesus Christ'.



Nadia Boulanger, Who Conducted a National Paderewski Testimonial Concert

Barbirolli Offers Viennese Program

New York Philharmonic-Symphony, John Barbirolli, conductor; Carnegie Hall, April 2, evening:

Overture to 'The Impresario'.....Mozart
Symphony in B Flat, No. 2.....Schubert
Overture to 'The Beautiful Galatea'

'Artists' Life' Waltz; Overture to 'The Gypsy Baron'.....Strauss

In tribute to a Vienna that was, Mr. Barbirolli conducted music of a happier day, music of coffee houses, concert halls and ballrooms that no longer echo to the old strains in the old way, but are today possessed by military marches. Frothy it was, and insubstantial, even the Schubert Symphony, which is very immature Schubert, though none the less delightful. But there was nostalgia, too, the never quite obscured note of it that underlies almost all Viennese waltzes. The orchestra played with a swing and lilt, giving this music of so light a texture and lovely a color, the resources of tone and instrumental qualities which the Philharmonic possesses in abundance. Mr. Barbirolli was in the vein.

W.

Stokowski Conducts Bach 'Passion'

As the final offering in its current series in Carnegie Hall on the evening of April 1, the Philadelphia Orchestra collaborated with the chorus of the Westminster Choir School, John Finley Williamson, director, in a deleted but stunning performance of Bach's 'Passion According to St. Matthew'. Leopold Stokowski conducted and was also responsible for the unusual visual aspects of the performance. The splendid chorus was divided into two sections of about forty each, facing each other from opposite sides of the stage with the diminished orchestra between. The soloists, also from the Westminster Choir School, were placed with the conductor on the apron of the stage. The hall and the apron were completely dark while the center and back stage were flooded with bright light, thus silhouetting the principals.

In order to encompass the work within the time of a normal orchestral concert the 'Passion' was cut heavily. And although much beautiful music had to be eliminated, the deletions did not break the continuity of the story nor impair the magnificence of what was heard. Musically it was a performance made memorable largely by Mr. Stokowski's expert handling of orchestra and chorus. The quality of tone and dramatic impact educed from both were extremely rewarding.

Of the soloists John Baumgartner, bass, the Jesus of the cast, made the highest contribution both vocally and stylistically. On the whole, however, the soloists were far below the level of the performance it-

self. Harold Hedgpeth, tenor, as the Evangelist, tried valiantly to master the high tessitura of his part, but the effort was often painful. Of the others, Lorean Hoddapp, soprano; Elizabeth Krueger, contralto; and George Krueger, bass, it must be reported that they did not have the voices nor the musicianship to appear with Mr. Stokowski's brilliant forces. Henri Switten played the cymbals and Georges Couvreur the organ.

Fortunately it is the grand choral effects which immortalize the 'St. Matthew Passion' and the Westminster Choir again proved itself a most expressive ensemble. There was at all times a uniformity of clean attacks and vital rhythms. One might cavil at this or that tempo, but granting Mr. Stokowski's interpretation, there can be nothing but praise for his direction. Some of the most delightful moments of the evening were vouchsafed by the instrumentalists who in solo and obbligato, as well as ensemble passages, brought those lush tonal qualities for which the organization is justly famous.

K.

Koussevitzky Brings Back Liszt's 'Faust' Symphony

Boston Symphony, Serge Koussevitzky, conductor; assisted by the Princeton University Chapel Choir and the Rutgers University Glee Club. Carnegie Hall, April 3, evening:

Prelude in C Major.....Bach-Koussevitzky
'Eine Kleine Nachtmusik'.....Mozart
'A Faust Symphony'.....Liszt

This was the last evening concert of the Boston Symphony's New York series. Outstanding was the performance of the rarely heard 'Faust' Symphony in which the two choruses participated, with John Priebe caring for the tenor solo of the concluding section. In many details of the scoring Dr. Koussevitzky went back to Liszt's original, retaining only some of the changes made by the composer after the first performance in Weimar in 1857. With the orchestra playing superbly and the collegiate chorus giving a more than adequate account of the finale, the combined ensemble was a stirring one.

No doubt there were those who grew restive in the course of the hour and ten minutes required for the unfoldment of the 'Three Character Pictures' whereby Faust, Gretchen and Mephistopheles were set before the listener, the last chiefly by means of a kind of caricature and belittlement of the Faust motives.

Not every one groans under the symphony's amplitude of line. Some, indeed, find in it less cause for restlessness than in the marathon symphonies of Bruckner and Mahler. Of all compositions that stem from Goethe's humanistic epic, it has the

most of psychology. For that reason, it probably is closer to Goethe than any other musical score connected with the 'Faust' legend. There is robust characterization in the opening 'Faust' section, a fragrant mood suggestion in the Gretchen chapter and an abundance of diablerie in the part devoted to Mephistopheles. As a gigantic musical fresco, the work has few companions in symphonic music, even though it lacks the pregnancy of fundamental musical ideas that has kept Wagner's 'Eine Faust Overture' so much more fresh and vital.

The other music of the evening found first the winds favored—Dr. Koussevitzky's transcription of the Bach organ prelude is exclusively for them; then the strings, Mozart having been concerned with but one type of sonorities in his serenade. In both instances the playing was of the highest polish.

T.

National Paderewski Testimonial Held

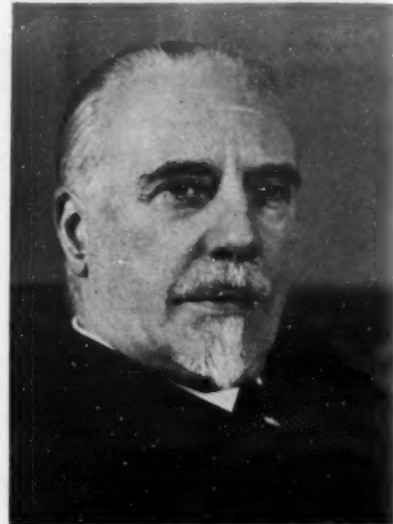
A concert of religious music was presented in Carnegie Hall on the evening of April 4 to honor Ignace Jan Paderewski on the Golden Anniversary of his American debut and to aid the pianist's exiled countrymen in Great Britain and Switzerland. Nadia Boulanger conducted an orchestra of forty-five New York Philharmonic-Symphony members and the Potsdam State Crane Choir, assisted by a baker's dozen of soloists: Elisabeth Wysor, Viola Silva, Rose Dirman, Pauline Pierce, Winifred Heidt, Doda Conrad, William Hain, Raoul Nadeau, Hardesty Johnson, William Gephart, Edward Dudley, John Herrick and Nino Carboni. Louise Talma was the organist and Ralph Kirkpatrick, harpsichordist.

There have been several notable choral events this Spring, but none more satisfying than the program of the National Paderewski Testimonial concert. The main fare of the evening was the first New York performance of Heinrich Schütz's 'History and Resurrection of Jesus Christ', which was written in 1621. Mme. Boulanger had devised "a free realization of the instrumental values" which often sounded surprisingly post-Bachian. However, hearing this magnificent work by "the father of German music" was a memorable experience. For this is remarkable choral writing, fresh, vital and rich after three centuries.

One fascinating device used by Schütz was the coupling of voices for the chief actors in the 'History'. Instead of writing the Christ of Magdalene for solo they are sung by duets (Mr. Hain and Mr. Nadeau and Miss Wysor and Miss Silva on this occasion). This produces an impersonal effect that intensifies the religious beauty of the work, because the characters are not associated with individuals. The continuing recitative of the Evangelist, expertly handled in matters of style by Mr. Conrad, is another source of pleasure in the 'History'. It is the essence of simplicity, the vocal line preceding naturally and beautifully, supported by the gentle chiming of the harpsichord. Mme. Boulanger directed her forces unpretentiously, making little show of virtuosity but obtaining splendid results from her well trained ensemble. It was, all in all, a musicianly performance of memorable music.

'Bogurodzica Dziewica', a Polish Hymn of the Fourteenth Century by an unknown author, was sung unaccompanied by the chorus after the intermission. It is a stirring hymn when sung as it was on this occasion, straightforwardly and sincerely. A fragment from Szymanowski's 'Stabat Mater', sung by Miss Dirman, Miss Silva and the chorus, followed. The only regret was that the entire work could not be encompassed on the program. For this too is beautiful choral writing and all too rarely heard in these parts.

The concert ended with charming rendition of Fauré's 'Requiem Mass' to which Miss Dirman and Mr. Conrad contributed splendid solo singing and the chorus brought a warmth of tone and good style.



Sir Thomas Beecham, Guest Conductor with the New York City Symphony

The orchestra also added its share of splendid quality to round out a rich performance. Chief credit, however, must be reserved for Mme. Boulanger, who not only designed a valuable program but achieved fine readings of each work. A telegram of thanks from Mr. Paderewski was read at intermission. The gratitude of the audience was expressed in no uncertain terms after each performance.

K.

Boston Symphony Ends Visits

The Boston Symphony, conducted by Serge Koussevitzky, gave the final concert of its current New York series in Carnegie Hall on the afternoon of April 5. The program opened with a delectable reading of Mozart's Symphony in G Minor, in which the highest attributes of the orchestra as well as the chief merits of its conductor were very much in evidence. The strength and vitality of the work were revealed as well as its serenity and charm. The spirit of Mozart's phrase endings was transmitted to the listeners as well as the lovely line of his melodies.

Liszt's 'A Faust Symphony' was repeated from the previous concert, in which, as before, the orchestra was assisted by the Princeton University Chapel Choir, Edward Barry Greene, conductor, and the Rutgers University Glee Club, F. Austin Walter, conductor. John Priebe, tenor, was the soloist.

M.

Beecham Conducts City Symphony

New York City Symphony, Sir Thomas Beecham, conductor, Carnegie Hall, April 6, evening:

Suite, 'The Faithful Shephard'.....Handel
(Arranged by Sir Thomas Beecham)
Symphony No. 31 in D ('Paris').....Mozart
Symphony No. 7 in C.....Sibelius
'Francesca da Rimini'.....Tchaikovsky

Perhaps never before has the conductor's ability of Sir Thomas been revealed so clearly to the New York music enthusiast as it was on this occasion, for although he was much admired when he appeared here last, five years ago, as guest conductor of the New York Philharmonic, that organization was playing brilliantly under all directors at that time. But the City WPA Symphony, which has progressed steadily under the guidance of Otto Klemperer and Jean Paul Morel, performed like a top notch unit under Sir Thomas. The Britisher's podium technique is not always of the most dignified; however, it is the aural and not the visual effects that count. And Sir Thomas drew remarkable tone quality from his players.

The program itself was excellently chosen and arranged. The conductor's reconstruction of the Handel Suite, heard for the first time here, was an invigorating opening. Unlike so many arrangements by modern conductors, the composer was never buried in a web of "improvements."

(Continued on page 28)

Acclaim for
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Pianist

IN RECITALS IN NEW YORK—BOSTON—CHICAGO

*"Technical Mastery—Deserves to
Be Heard Frequently—Ample Vitality
Limpid Tonal Quality—Feeling For
Poetry and Color"*

NEW YORK, N. Y., MARCH 19, 1941

Times: "George Chavchavadze is a sensitive, well schooled pianist. He plays with a feeling for the poetry and color of a score, and with the sincerity and assurance of a man who has devoted the greater part of a life time to his music."

Herald-Tribune: "His European reputation as a pianist gave reason to expect that his playing would give an impression of experienced musicianship and technical prowess, and the performance bore out these expectations. With notable digital deftness, his playing has ample vitality and momentum, as well as a prevalent clarity of medium and detail. Taste and discernment characterized his dynamic shading."

CHICAGO, ILLINOIS, APRIL 7, 1941

Daily News: "It was magnificent playing. Throughout he was a pianist of large scope, with an infinite beauty of workmanship. He was received with the greatest enthusiasm."

Daily Tribune: "A pianist who is admirable in every musical regard, Mr. Chavchavadze will undoubtedly give you a continuing pleasure over many years. He deserves to be heard frequently, and he deserves discriminating patronage."

Journal of Commerce: "Chavchavadze is a superb pianist with immaculate technique, an eloquently balanced tone, and the qualities of sensitivity and poetry to magnetize attention. His performance of the Brahms Sonata in F Minor captured the dusky romanticism of the music with a tone so rich in imagery it evoked flame as well as shadow."



BOSTON, MASS., MARCH 15, 1941

Herald: "We shall look forward to future concerts by Mr. Chavchavadze with pleasure."

Christian Science Monitor: "In Chavchavadze as an interpreter of Brahms we have something of a master; few will surpass him in Brahms or Debussy, and nobody in Liszt—nobody, at least, in brilliancy of execution."



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CONCERTS: Artistic Newcomers Heard as Season Wanes

THOUGH the seasonal wane was reflected in the concert calendar, there was still a sizable list of music events during the fortnight. Pianists included Andor Foldes, Vivian Rivkin, Anne Bandremer, Elvin Schmitt and Victor Wittgenstein. Povla Frijs, Ernst Wolff and Desi Halban gave vocal recitals. Samuel Dushkin and Viliam F. Simek were heard in violin recitals; and Luigi Silva and Leopold Mannes gave a concert of music for 'cello and piano.

Samuel Dushkin, Violinist

Assisted by the Farbmans Symphonietta, Harry Farbmans, conductor. Harry Kaufman at the piano. Town Hall, March 31, evening:

Sonata in A for violin and piano.....Fauré
Concertino for violin and orchestra.....Pergolesi
'Song of the Nightingale' and 'Chinese'
March from 'The Nightingale'; Tango—
Stravinsky
Siciliana from the Serenata for violin and
orchestra.....Rieti
'Joyeuse Marche'.....Chabrier-Dushkin
Concerto No. 7 in D for violin and orches-
tra.....Mozart

Samuel Dushkin may always be counted upon to offer something out of the ordinary, and at this recital he was generous in providing a chamber orchestra for ensemble works and in bringing several compositions to a first local hearing. Mr. Dushkin has long made a specialty of Stravinsky's music, so that it was eminently appropriate that he should give the premiere of Stravinsky's Tango. The Rieti Siciliana was also accredited a first American performance, and, for that matter, one does not recall having heard the Pergolesi Concertino which the violinist performed with the Symphonietta.

The Fauré Sonata which opened the program was performed with silken elegance and finish of style. Mr. Kaufman's performance of the difficult piano part, which is an intricate web of sound requiring both deftness and the greatest refinement from the player, was one of the highlights of the evening, and Mr. Dushkin played also con amore. They took the third movement at a breath-taking pace, but since they came out all right the tour de force was justified. The Pergolesi music was thoroughly delightful; full of color, wit, inventiveness of writing, it was highly entertaining without becoming cheap or too obvious. One would like to know if the frequent touches of brilliant scoring are to be found in the original manuscript. Mr. Dushkin played it zestfully, though one could have asked for greater breadth of tone and surety of intonation in places; and the Farbmans Symphonietta collaborated ably. The Stravinsky and Rieti novelties were well done, and they imparted a tang to the flavor of the program, even if they did not inspire an acute longing to hear them soon again. Mr. Dushkin was cordially welcomed and the audience manifested its enthusiasm throughout the evening. S.

Desi Halban, Soprano (Debut)

Desi Halban, soprano. Felix Wolfes, accompanist. The Town Hall, April 1, evening:

Aria from 'Il Re Pastore'.....Mozart
Violin Obligato by Roman Totenberg
'Suleika'; 'Jüngling an der Quelle'; 'Du-
bist die Ruh'; 'Die Forelle'.....Schubert
'Wie Glanz der Helle Mond'; 'Mein Lieb-
ster Singt'.....Wolf
'Hans und Grete'; 'Ich Atmet einen Lin-
denduft'; 'Wer Hat das Liedlein Erdacht'—
Mahler
'Ariettes Oubliées' ('C'est l'Extase'; 'Il
Pleure dans mon Cœur'; 'L'Ombre des
Arbres'; 'Paysages Belges-Chevaux de
Bois'; 'Green' ('Spleen').....Debussy
Air of Marietta from 'Die Tote Stadt'—
Korngold
'In An Arbor Green'.....Warlock
Habanera.....Ravel

Mme. Halban is the daughter of the late Selma Kurz, a noted coloratura singer of the Viennese opera some years ago. This was her American debut.

The singer has a voice of pleasant, if not especially distinguished, quality. Her prin-



Samuel Dushkin



Desi Halban



Andor Foldes



Vivian Rivkin

cipal assets were a breath control of unusual cleverness, especially in quieter moments, enabling her to spin long phrases of great length, also a fine pianissimo. Unfortunately, she overworked her pianissimo singing, as for instance when she presented 'Du bist die Ruh' with a thread of tone and only one hint of a climax. 'Die Forelle' was well given and the Debussy songs had atmospheric charm. One of the best pieces of singing of the evening was the Korngold air. Mme. Halban was heard by a large audience that was obviously interested throughout the program. H.

Andor Foldes, Pianist (Debut)

Town Hall, April 2, evening:

Toccata, Aria and Fugue in C.....Bach-Busoni
Sonata in F, Op. 10, No. 2.....Beethoven
Fantasy.....Schumann
Old Hungarian Dances.....Bartók
Intermezzo from 'Hary Janos' Suite—
Kodály-Foldes
'Valse Oubliée'; 'Mephisto Waltz'.....Liszt

This recital was Mr. Foldes's debut and a sizeable audience was on hand to give him a cordial welcome. The pianist at once made evident the possession of a powerful and resourceful technique. His fingers were strong and precise and his playing had a propulsive rhythmic vitality. It was in the music of his native Hungary that Mr. Foldes offered his most felicitous performances. The Hungarian Dances of Bartók were played with compelling energy and the arrangement of the Intermezzo from Kodály's 'Hary Janos' Suite proved highly piquant.

In the opening works on the program Mr. Foldes played with technical power and accuracy, but he tended too much towards a heavy, percussive style which emphasized the exterior qualities of the music rather than its emotional implications. There was a plenitude of exuberant energy and dramatic stress in his performance of the Schumann Fantasy, but the lyrical aspects of the work did not find the pianist in a responsive mood. As far as driving power went, Mr. Foldes was overgenerous with his resources, but one wished for a greater sensitivity and repose in his interpretations. The Liszt waltzes brought the program to a dashing close. B.

Vivian Rivkin, Pianist (Debut)

Assisted by the New York Chamber Orchestra, Dean Dixon, conductor. The Town Hall, April 4, evening:

English Suite, No. 3, in G Minor.....Bach
Fantasia quasi Sonata, 'Après une Lecture
de Dante'.....Liszt
Concertino in Stilo Classico for Piano and
Orchestra.....Dello Joio
Prelude, Op. 168; Malagueña, Op. 165; Albeniz
'Sacro-Monte'.....Turina
'La Nina de las Tenas'.....Defosse
Spanish Folk Dance.....arr. by Copeland
Concerto in E Flat (K. 482).....Mozart

Miss Rivkin established herself during the first moments of her recital as a player to be reckoned with. A vigorous personality was borne out by vigorous playing and expert technique. That the young artist was invariably judicious in her values, however, cannot be said, and a frequent tendency to sacrifice beauty of sound for mere volume of tone was often regrettable. The Bach had a cleanly performance if at times an over-emphatic one. The faded Liszt work seemed scarcely worth the immense amount of study it must have

necessitated to bring it to such a high state of finish.

It was in the Dello Joio novelty that Miss Rivkin did her first really striking work. The piece, in spite of its title, leaves the impression of anything but the antique style which the composer claims for it. Jazzy rhythms and unrelated chords were the order of the evening. The scoring is dextrous and shows both study and imagination but the latter quality was not invariably matched by melodic invention. Passages almost sentimental in character were presented with dissonant harmonies which seemed a negation of their musical significance. It is, however, a work of promise. Miss Rivkin played the piano part with evident interest and wrung from it the last drop of what it contained. The mere learning of the piano part was a feat in itself.

In the Spanish group there was some excellent pianism and the Mozart had a well-balanced and musicianly performance.

Mr. Dixon, a talented young Negro conductor, displayed unusual ability. It was good to hear a native American who was so obviously superior to many imported orchestral leaders. H.

Luigi Silva, 'Cellist (Debut); Leopold Mannes, Pianist

Town Hall, April 5, afternoon:

Ciaccona.....Vitali-Silva
Sonata in C.....Boccherini
Sonata in A, Op. 69.....Beethoven
Sonata in F.....Brahms
Three Caprices.....Paganini-Silva

Mr. Silva and Mr. Mannes, who had given a recital for 'cello and piano at the Mannes Music School earlier in the season, gave their first public performance as collaborators upon this occasion. Mr. Silva swelled the repertoire available for this particular combination of instruments with his arrangements of the Vitali Ciaccona and the Paganini Caprices.

Both artists gave performances that were sensitive, and well wrought. Mr. Silva possesses a musical tone, and he disclosed through the recital technical attainments of a superior order. Mr. Mannes was a skillful and thoroughly able exponent of the piano parts in the sonatas, and both artists were well adjusted, interpretatively and tonally. The transcription of the Ciaccona work was a felicitous one.

For Mr. Silva, this concert was his formal American debut, and for Mr. Mannes, it marked a return to local concert halls



Luigi Silva, 'Cellist, and Leopold Mannes, Pianist

after an absence of ten years. They were welcomed by an audience of good size which was appreciative throughout the afternoon of performances that were characterized by integrity of purpose, beauty of tone, both individually and in ensemble, and an objectivity and fidelity to the composer's intention all too rarely achieved. W.

Josef Wagner, Pianist-Composer

Works by Josef Wagner composed the entire program given in the Carnegie Chamber Music Hall on the evening of March 31. Besides Mr. Wagner, those taking part included Ruth Kisch-Arndt, contralto; Bruno Eisner, pianist, and Ernest Silberstein, 'cello; Felix Galimar, violin, and Lotte Hammerschlag, viola, the last three, members of the Galimir Quartet. The program included a Trio for Strings, a Sonata for Piano, two Sacred Songs for contralto and violin with piano, a Fantasia and Toccata for piano, Variations on a French Nursery Theme for two pianos, one of Mozart's F Major Concertos in transcription. Mr. Wagner distinguished himself both as a performer and as a composer. His works are written with understanding and a fine contrapuntal sense and, while in the modern vein, are not dissonant. A large audience was obviously interested throughout the evening. N.

Martha Pollak, Pianist (Debut)

Now a member of the faculty of the Metropolitan School of Music, Miss Pollak, in the Carnegie Chamber Music Hall on the evening of April 1, made her first New York appearance. Beethoven's Sonata, Op. 11, was the major work on the program. It was well played. A Sonata by Josip Slavenski had its first New York performance, proving an interesting novelty. There were also works by Lully-Godowsky, Mateo Albeniz, Schumann, Debussy and Smetana, and the B Minor Sonata of Chopin. Miss Pollak has power and concentration in her playing and a sense of musical proportion which contributed to making the recital a very interesting one. D.

Elvin Schmitt, Pianist

Elvin Schmitt, pianist, hailing from Cleveland, was heard in an interesting program in the Steinway concert hall on the evening of March 31. Mr. Schmitt began with Bach's Prelude and Fugue in C Sharp and was later heard in a Brahms Capriccio and a Rhapsodie, a Grieg Ballade and a group of Chopin pieces. In all of these he displayed good musicianship and excellent technique, which brought out all the fine points of the works offered. D.

Mary Bothwell, Soprano

Mary Bothwell, soprano, who has been heard before in New York, reappeared in the Carnegie Chamber Music Hall on the evening of April 2 in a somewhat taxing program. Beginning with 'Hear Ye, Israel' from 'Elijah', Miss Bothwell went on to songs in German by Schumann, Brahms and Schubert, Schillings and Strauss, and 'Du bist die Lenz' from 'Die Walküre'. Following the intermission there were numbers by MacGimsey, Harris, Hier, Stuart Ross who was the accompanist, and other composers. Much of Miss Bothwell's singing was excellent and she was especially effective in the two Strauss songs. A clear diction made the two English groups enjoyable. The hall was filled to capacity with an audience that was evidently much pleased with the singer's work. N.

Victor Wittgenstein, Pianist

Victor Wittgenstein, pianist, who has been heard a number of times in New York, though not for some years, appeared in the Carnegie Chamber Music Hall on the evening of April 8. The pianist's principal works were the Beethoven Sonata, Op. 31, No. 3, and Bach's Chromatic Fantasy. (Continued on page 23)

METROPOLITAN ENDS BOSTON VISIT

(Continued from page 4)

Moore, Novotna, Petina, Pons, Roman, Stevens, Thorborg and Tuminia, and Messrs. Baccaloni (who returned after almost ten years), Brownlee, Bonelli, Carron, Cordon, DePaolis, Dudley, D'Angelo, Huehn, Jobin, Jagel, Janssen, Kent, Kipnis, Kullman, List, Landi, Moscona, Martinelli, Melchior, Pinza, Schipa, Thomas, Tibbett, Valentino and Warren. The conductors this season were Leinsdorf, McArthur, Montemezzi, Papi, Panizza and Walter.

Montemezzi Work Acclaimed

For those primarily concerned with opera as art, and in the musical essentials of that art, the high spot of the season was doubtless the performance of 'The Love of Three Kings' by Italo Montemezzi, with the composer on the conductor's box. The cast was well balanced, vocally, and the performance was arresting, yet one felt that Miss Moore as Fiora did not completely realize the part. Mr. Pinza as the old blind king gave a superb characterization, reminding Bostonians once again that the Metropolitan Opera has in this singer, an actor as well. There were touches during this performance which recalled the old days when Vanni-Marcoux, of the Chicago Opera gave us just such

gripping characterizations. The opera itself, the music and the composer have each been discussed in earlier issues; one may add only the word that Mr. Montemezzi made a personal as well as an artistic success of his work.

Mr. Pinza again scored in 'Don Giovanni,' with Mr. Baccaloni playing an amusing Leporello. Here is another find for the Metropolitan management, for in Mr. Baccaloni, as in Mr. Pinza, the flair for good acting is combined with good singing. Although Mme. Milanov sang well as Donna Anna, she reached the heights only once or twice, when she offered some beautiful top notes in a melodic line which was perfect. The remaining members of the cast were in good voice and played well.

Another achievement in good staging and good acting came with the matinee performance of 'The Barber of Seville.' Some critics have felt that this piece was overplayed. We cannot agree. It is straight farce, and as such it was played here in Boston, giving a capacity audience an afternoon of rare enjoyment. It would be unfair to the entire cast to spend too many words on any individual member of it, yet the names of Pinza, Baccaloni, and John Charles Thomas must be written, since that triumvirate provided some excellent ac-

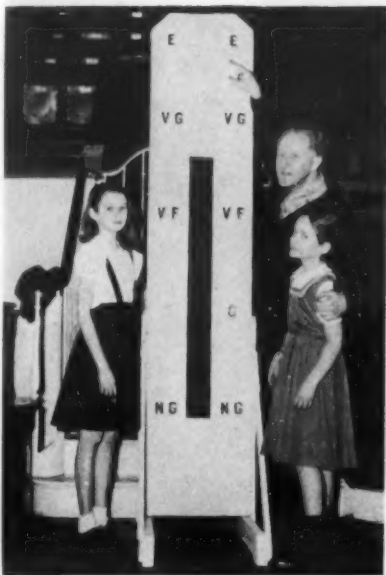
tion and good singing. Miss Tuminia revealed a promising talent as actress and singer and Miss Petina again lived up to former performances as a character actress. Gennaro Papi conducted.

It was pleasant to welcome an 'Il Trovatore' performed amid new settings. The new sets for 'Il Trovatore' are not overdrawn; happily they accomplish their purpose with excellent effect. The singers were aptly cast, with Stella Roman as Leonora, Bruna Castagna as Azucena and the remaining roles taken by Thelma Votipka and Messrs. Carron, Valentino, Moscona, Oliviero and Kent. Ettore Panizza conducted.

Walter's Performance Praised

Concerning the acquisition of Bruno Walter as a member of the conducting staff, it seems fitting to make mention of him in this brief resume. His authority is recognized; his musicianship unquestioned. What he brings to the Metropolitan Opera seems to be the power to revitalize an operatic score and to infuse his singers with that vitality, as evidenced in his leadership of the performance of 'Don Giovanni.'

The Wagnerian operas drew enthusiastic audiences and the singers as usual, won acclaim, as did the hardy perennials among the Italian operas which were chosen for performance. G. M. S.



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To Stimulate Group Singing at the National Symphony's Final Student's Concert of the Season, Dr. Hans Kindler, Conductor, Introduces a "Singing Thermometer", Ranging from "No Good" to "Excellent." Dr. Kindler Shows Patricia Chambers (Left) and Barbara Adams (Right), the Rating He Gave the Audience on Its Singing of 'The Star Spangled Banner'

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CHAUTAUQUA PLANS MUSIC FOR SUMMER

Season to Include Seven Operas,
Symphony Concerts, Cham-
ber and Solo Recitals

The sixty-eighth annual season at Chautauqua, from July 6 to Aug. 31, will include thirty concerts by the Chautauqua Symphony, of which Albert Stoessel is conductor, and a series of operas in English to be given through co-operation with the Juilliard School of Music by the Chautauqua Opera Association in Norton Hall. The series of orchestral concerts will open on July 17 and continue to Aug. 27.

The opera schedule includes 'The Mikado', on July 21 and Aug. 13; 'La Traviata', on July 25 and 28; 'The Pirates of Penzance', on Aug. 1 and 4; 'La Bohème', on Aug. 8 and 11; 'The Chocolate Soldier', on Aug. 15 and 18; and 'The Barber of Seville', on Aug. 22 and 25. In addition to the season offered by the Chautauqua Opera Association, the Nine O'Clock Singers will give Mozart's 'Marriage of Figaro' on Aug. 28.

On the Chautauqua Symphony roster of soloists are included: pianists, Ernest Hutcheson, Percy Grainger, Oscar Wagner, Samuel Sorin, Frances Hall and Harrison Potter; sopranos, Josephine Antoine, Susanne Fisher, Bernice Alarie, Alice George and Marjorie Phelps; contraltos, Joan Peebles and Pauline Pierce; tenor, Donald Dame; baritones, John Gurney, Evan Evans, George Britton and Hugh Thompson; violinists, Mischa Mischakoff and Albert Stoessel; cellists, George Miquelle; violist, Nathan Gordon.

Opera Singers Will Appear

Among the members of the Chautauqua Opera Association who will appear are: Sopranos, Josephine Antoine, Susanne Fisher, Alice George, Gertrude Gibson, Vivienne Simon, Helen Van Loon and Vera Weikel; contraltos, Mary Frances Lehnerts, John Peebles and Pauline Pierce; tenors, Donald Dame, Robert Stuart, Clifford Menz and Warren Lee Terry; baritones, George Britton, Gean Greenwell, John McCrae, David Otto, Hugh Thompson and John Tyers.

The Chautauqua Choir, conducted by Walter Howe, will be heard through the season, and on Aug. 9 it will join

RAY LEV

PIANIST

Sold out Carnegie Hall

March 24, 1941

OLIN DOWNES, New York Times:

"There was refreshing vitality and musical feeling in the playing of Ray Lev. . . . One of her finest accomplishments was the performance of the Schumann 'Davidsbundlertanze'. . . . Miss Lev understood the intimacy as well as the poet's caprice of this music. . . . there was clear, authoritative and eloquent statement. . . . That Miss Lev can sustain a melodic line with a rich singing tone and concentration of thought was shown nowhere more strikingly than in the middle part of the Chopin 'Fantasy'."

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Verdi's 'Falstaff' Produced by Juilliard School



Principals in Scene 2 of Act 2 of 'Falstaff' Are (Left to Right), Biruta Ramoska as Mistress Ford; Eugene Bonham as Pistol (in the Doorway); Hugh Thompson as Ford; Dorothy Hartigan as Mistress Page and Janet Burt as Anne

Exra Stoller

Clifford Harvuot
(Right), as Sir
John Falstaff

Opera Department Gives Work in English with Alternate Casts — Albert Stoessel Con- ducts Juilliard Orchestra

A VERY able production of Verdi's 'Falstaff' was presented by the opera department of the Juilliard School of Music in the school's auditorium on the evenings of April 2, 3, 4 and 5. Albert Stoessel conducted the young virtuoso orchestra, Alfredo Valenti was responsible for the stage direction and Frederick J. Kiesler supplied the unusually charming settings.

The opera was sung in English, utilizing

a standard translation revised by Madeleine Marshall, who also coached the young singers in their diction, which was, for the most part, excellent. Of the opening night cast special mention should be made of Clifford Harvuot, who sang very well in the title role. Also of Hugh Thompson, who brought to the part of Ford a fine well trained voice and superior dramatic verve. It is unfortunate that space prohibits a detailed account of each singer's contribution. But 'Falstaff' is an opera of ensembles and the student casts distinguished themselves in the lovely concerted passages.

The casts were: Falstaff, Mr. Harvuot and John McCrae; Ford, Mr. Thompson, Robert Reeves and William Gephart; Fen-



Wide World

ton, Clifford Menz and Lloyd Linder; Bardolph, Robert Harmon and Robert Stuart; Pistol, Eugene Bonham and William Dean; Dr. Caius, Monas Harlan and Frederick Loadwick; Anne, Janet Burt and Vivienne Simon; Mistress Page, Dorothy Hartigan and Lodema Legg; Mistress Ford, Brenda Miller and Biruta Ramoska; Dame Quickly, Margaret Harshaw, Jean Browning and Jane Rogers; Robin, John E. Smith; Servants, Jonas Rimson and Anson Mellion.

with choruses of nearby communities in a festival performance of Gluck's 'Orpheus' and works by Bach and Purcell. The Mischakoff String Quartet will offer a series of recitals. Paul Whiteman and his band will appear on July 12. The final concert of the season will be given by John Charles Thomas on Aug. 30.

BILL BEFORE GOVERNOR TO LIFT TAX ON OPERA

Would Exempt Metropolitan Opera Auditorium from City Real Estate Assessment

At a recent session of the New York State Legislature, a bill (Assembly No. 2323, Introductory No. 1924) which would exempt from real estate taxation the auditorium of the Metropolitan Opera House, passed both houses and is at present before Governor Lehman for signature.

The entire structure is now assessed at \$5,000,000 and that portion which is rented for other purposes than for the use of the presentation of opera will continue to pay taxes under the bill. The bill, because it affects property in New York City, must be approved by

Mayor LaGuardia, as well as the Governor.

A year ago, the continuance of opera in New York City was assured by the raising, through popular subscription, of a sum aggregating \$1,000,000. The present Metropolitan Opera Association as a result of securing these funds, acquired title, for \$2,000,000, to the entire Metropolitan Opera House property. The Metropolitan Opera Association is a non-profit organization and in the event of cessation, after payment of debts, whatever is left will revert to the state. The present taxes on the property amount to about \$110,000. As a cultural institution, the Opera is exempt from Federal taxes.

OPERA COMPANY PLANS TRIBORO STADIUM SERIES

New Organization Schedules Season of Summer Performances for Sunday Nights

A season of Summer opera performances on Sunday nights at the Triboro Stadium on Randall's Island is planned by the newly formed Triboro Stadium Civic Opera of New York, of which Charles E. Rasher is business manager

and Maurice Frank general manager. Verdi's 'Aida' has been scheduled for the opening performance on June 22 and Bizet's 'Carmen' for the second performance on June 29.

Other operas which the company plans to include in its repertoire are 'Rigoletto', 'Cavalleria Rusticana' and 'Pagliacci', 'Samson et Dalila', 'Faust', 'Il Trovatore', 'Madame Butterfly' and 'La Bohème'. The company also contemplates the revival of infrequently heard operas, among those under consideration being 'Andrea Chenier', 'La Juive', Puccini's 'Manon Lescaut' and 'The Girl of the Golden West'. The performances will be given in the Stadium by arrangement with the Department of Parks.

The Bohemians Hold Seventh Meeting

The seventh regular meeting of 'The Bohemians' was held at the Harvard Club on April 7. The Gordon String Quartet played Beethoven's Quartet in A Minor, Op. 132; Oscar Ziegler, pianist, played Rudolph Ganz's Variations on a Theme by Brahms, and the Quartet played the Fugue in E Flat from a quartet by Reger, a movement from a string quartet by Paul Hindemith, and Hugo Wolf's 'Italian' Serenade.

ARTISTS ARE HEARD IN TORONTO SERIES

Tibbett Returns—Dickson Closes Massey Hall List and Local Singers Appear

TORONTO, April 20.—Lawrence Tibbett, baritone, gave two recitals in Eaton Auditorium on March 20 and 22 in the Artists' Series. Two capacity houses gave the artist a warm welcome back to Toronto after an absence of two seasons. Mr. Tibbett sang his program in English, with the exception of two Verdi operatic arias. Stewart Wille was a discriminating accompanist.

The Madrigal Singers, Dorothy Allan Park, conductor, assisted by Gordon Hallett and Clifford Poole, duo-pianists, gave a concert of English music on March 25. Donald Dickson, baritone, sang at Massey Hall, on March 25. A large and enthusiastic audience welcomed the young American singer at his first Toronto appearance. The concert was the final event of the Massey Hall Celebrity Series.

Marian Anderson, contralto, sang in Massey Hall on March 28. Miss Anderson has appeared each season during the past six years in Toronto. An audience in excess of 3,000 people gave the artist an ovation when she came out on the stage. Franz Rupp was a very able accompanist.

Risë Stevens, mezzo-soprano, was introduced to Toronto concert-goers at Eaton Auditorium on April 3. The recital marked the closing of the Concert Series of the Auditorium. A very large audience greeted the Metropolitan Opera singer enthusiastically. The Casavant Society of Toronto introduced Claire Coci, an organist from New Orleans, in recital on April 5.

A group of Canadian artists appearing under the name of Musical Manifesto, led by Mona Bates, has given three concerts and raised over \$7,000 for Canadian War Services.

Simon Barer, pianist, was presented in recital at Eaton Auditorium on March 6 in the Music Masters' Series. John Goss, baritone, gave two recitals in Hart House Theatre on March 17 and 19. Mr. Goss was warmly greeted. Mr. Goss included a song cycle 'Magyar Nepdal' by Béla Bartók and settings of poems from Housman's 'A Shropshire Lad' by C. W. Orr.

ROBERT H. ROBERTS

THREE YOUNG ARTISTS WIN NAUMBURG AWARDS

Kapell, Stover and Mann Earn Recital Debuts in Annual Competition— Chosen from Sixteen

This year's winners of the annual Walter W. Naumburg awards are William Kapell, New York pianist; Lura Stover, Pittsburgh soprano; and Robert Mann, violinist from Portland, Ore. These young artists were selected from sixteen candidates, picked from the 163 applicants making auditions in March. The winners will be presented in debut recitals in New York next season. Mr. Kapell is a pupil of Olga Samaroff Stokowski, Miss Stover of C. W. Alves, and Mr. Mann, of Edouard Dethier.

The judges of the final hearings were Walter Spalding, Wallace Goodrich, Adolfo Betti, Bruce Simonds and Povla Frijsch.

Several scores by Sibelius, hitherto to be had only on a rental basis, are to be made available to the public.

Lindsborg Has Sixtieth Annual 'Messiah' Festival

Bethany Oratorio Society Led by Hagbard Brase Sings Handel and Bach's 'Passion According to St. Matthew'—Noted Soloists Heard with Chorus and in Recital



Participants in the Sixtieth Annual 'Messiah' Festival Are (Left to Right, Front Row), Josephine Neri, Soprano; Gregor Piatigorsky, 'Cellist; Elsie MacFarlane, Contralto; Dr. Ernst F. Pihlbald, President of the Bethany Oratorio Society, and (Second Row, Left to Right) John Herrick, Baritone; Arvid Wallin, Organist and Festival Accompanist; Sir Birger Sandzen, Director of the Forty-Fourth Annual Art Exhibition; Joseph Kirshbaum, Conductor of the Bethany Symphony; Clifford Menz, Tenor, and Valentin Pavlovsky, Accompanist for Mr. Piatigorsky. (Inset) Dr. Hagbard Brase, Director of the Bethany Oratorio Society

LINDSBORG, KANS., April 20.

TO this prairie village of 1,500 population, mostly of Swedish extraction, come thousands of visitors each Easter week to hear Bethany's incomparable Oratorio Society of 500 voices sing Handel's 'Messiah'.

Under the masterful, deeply inspired direction of Dr. Hagbard Brase, who for twenty-five of the organization's sixty years has instilled in this famous group high traditional ideals of choral singing, the performances on Palm and Easter Sundays defy adequate description. It is a stirring, unforgettable experience to hear the Bethany Oratorio Society sing the Handel work. The footnote in the program requesting the auditors, who

filled the capacity of Presser Hall, not to applaud because of the religious nature of the music, could have been omitted, for audiences invariably remain affectedly silent after the final "Amen" chorus.

Soloists for the Handel masterpiece and likewise for the Bach 'St. Matthew Passion', sung on Good Friday night included: Josephine Neri, soprano of Denver; and from New York, Elsie MacFarlane, contralto; Clifford Menz, tenor, and John Herrick, baritone. The Bethany Symphony and Arvid Wallin, organist, provided effective accompaniments.

Gregor Piatigorsky, with Valentin

Pavlovsky at the piano, won ovational applause on Easter Sunday afternoon for a superlatively performed concert of 'cello literature some of the music transcribed by the artist. Other festival events that attracted hundreds of visitors to Presser Hall included a program of symphonic music by the Bethany Symphony, Joseph Kirshbaum, conductor, with Mr. Menz, guest artist; a concert by the Bethany Band, Hjalmar Wetterstrom, director; a recital by Miss MacFarlane, Mr. Kirshbaum, violinist, and Oscar Thorsen, pianist; Miss Neri and Mr. Herrick in recital, and the annual Mid-West music auditions for scholarships. BLANCHE LEDERMAN

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MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:
John F. Majeski, President; Walter Isaacs, Treasurer;
Kenneth E. Cooley, Secretary.

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Suite 1401-8 Steinway Building, 113 West 57th Street, New York
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Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada, \$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyrighted, 1941.

How the American Composer Has Fared with Our Major Orchestras

The National Music Council has done a useful thing in tabulating performances by our major symphony orchestras of works by American composers. As everyone knows, there has been no end of loose talk about the treatment of our native musicians by conductors and others responsible for the programs of these organizations and it is handy to have the facts. One wonders, for instance, how generally it is known that the Detroit Symphony stood first in number of works by native-born composers performed in the season of 1939-40 at regular subscription concerts and also in percentage of American works, as related to the total of all works played.

Twenty-three works by American-born musicians in a total of one hundred, a percentage of 23, is Detroit's record. The Boston Symphony rates second in number of works by native musicians, 13, though its percentage of 15 is below that of the Indianapolis Symphony, which, with a smaller repertoire for the season, placed nine compositions by American-born composers to its credit. The Chicago Symphony stands third in number of American works, with eleven, and the New York Philharmonic-Symphony fourth with ten, but in the matter of percentages the Los Angeles, Cleveland, Pittsburgh and Cincinnati orchestras are ahead of Chicago, and these, with the addition of San Francisco and Kansas City, ahead of the Philharmonic-Symphony, which had the largest total repertoire of all.

Detroit still leads in works by naturalized Americans and foreign-born composers; composers living in the United States are added to those by native-born Americans, as many feel should be the case; but Chicago slips into second place ahead of Boston, the figures being Detroit 23, Chicago 16, Boston 15. Detroit, Indianapolis and Boston retain the highest percentages. A special reason for Detroit's high figures is to be found in their inclusion of performances of eleven Negro spirituals. Of seventeen orchestras named in the National Music Council's list not one failed to give native-born composers some performances. The Council's future tabulations should tell a tale of definite progress, from year to year.

New Light on Mahler and What He Thought of Some Others

THE April issue of that courageous and endlessly deserving English publication, *Music and Letters*, edited by Eric Blom, contains a review by Richard Capell of a book that our American Mahlerites will greedily devour—if they can get hold of it. They must read German, for it has not been translated. And they may need to remember that the world is already at war, imposing on each individual in our hemisphere a double duty to keep the peace.

Though published in Amsterdam, under date of 1940, the author, Alma Maria Werfel-Mahler is now a resident of this country. The widow of Mahler, she became the wife of the novelist, Franz Werfel. In this account of Mahler as man and artist she makes generous use of her former husband's letters.

A considerable part of Mr. Capell's review concerns itself with "Madam Alma" and "Madam Pauline"—Frau Werfel and Frau Strauss. He suggests that it is now time for Madam Pauline to have her say about Madam Alma. But the Strausses may have weightier matters on their minds right now, whatever the sting in Madam Alma's lines. Besides, Mahler has been dead these thirty years. It may be of some interest to note that Mahler was bowled over by 'Salome' at Berlin in 1907; and that at another time he said: "Strauss and I are tunneling into a mountain from opposite sides, and one of these days we shall meet."

But the two men never agreed. If one swung around to the other's view, the other had by that time come to think the opposite. Strauss reproached Mahler for giving preference to "vocally barbarous singing actors" at the Vienna opera instead of to exponents of bel canto. After Mahler had conducted at the Metropolitan in New York, he took more and more stock in good singing of the euphonious Italian order. Meanwhile Strauss had turned to writing for singing actors rather than singers.

In his student days Mahler shared lodgings with Hugo Wolf and a musician named Kryzanski. It was *la vie de Bohème* in Vienna. When one of the three was composing at night the others had to roam the streets. Wolf had an idea for a fairy opera and the two friends discussed it. Mahler was so impressed with the story that he went to work on the idea himself and there was a breach that never was bridged over. Years later there was a painful scene at the Vienna Opera when Mahler rejected Wolf's 'Corregidor'.

Mahler wrote to his wife that "Brahms was a mannikin with a narrow chest." Of Brahms and Bruckner he said that Brahms's music is like food that has been too long in the oven and Bruckner's has still to be cooked. Pfitzner's music, he described as having great evocative power and very interesting in color; but too formless and too vague. That of Sibelius he termed pretty-pretty with a local flavoring.

Of Schönberg he said that although he didn't

Personalities



Marjorie Lawrence, Metropolitan Soprano, with Her New Husband, Thomas Michael King, at Long Beach, L. I.

Roth—Feri Roth and the other members of the Roth Quartet, are on their way to Hollywood to appear in a film entitled 'New Wine', which is concerned with the life-story of Franz Schubert.

Monroe—At the annual Spring poll of fashion designers held recently at Rockefeller Centre, Lucy Monroe, soprano, was declared by 100 designers to be the All-American best dressed woman.

Hempel—Assisting the annual "drive" for musical instruments to be given free to underprivileged pupils of the Music School Settlement, Frieda Hempel contributed twenty-five violins which she had collected among her friends.

Walter—The eminent conductor, Bruno Walter, together with his wife and daughter has filed application for American citizenship. Mr. Walter, whose full name is Bruno Walter Schlesinger, came to this country in 1939, shortly after the outbreak of the war.

Easton—The first woman to be elected a member of the New York Post of the Canadian Legion, is Florence Easton, for a number of years a leading soprano of the Metropolitan Opera and now a successful New York teacher.

Koussevitzky—The conductor of the Boston Symphony, Dr. Serge Koussevitzky, received his final papers as an American citizen, on April 16, with his wife, Natalie and his secretary, Olga Naumoff. Dr. Koussevitzky took out his first papers in 1935.

understand his music, "he is young and perhaps he is right. I am old and perhaps I haven't the right ear for his music." When a Vienna audience tried to howl down a Schönberg performance he rose in his place and angrily demanded the end of the disturbance. He had his way with the crowd. But not with Giulio Gatti-Casazza at the Metropolitan when he contested Toscanini's right to conduct 'Tristan'. He took his revenge by hearing the Toscanini performance and not liking it.

America Prepares for International Festival

(Continued from page 5)

countries, both of which were represented. Three orchestras took part, seven conductors and two string quartets. Outstanding works performed were Alban Berg's 'Wozzeck' fragments, played at his memorial concert, Lennox Berkeley's Overture, Clark Ruggles's 'Sun Treader', and Bartók's Fifth Quartet. At the same time, the Third International Congress of the Science of Music was held, so that historians and ultra moderns met simultaneously and each saw what the other's field looked like.

Political Tension Troubles Festivals

In 1937, the Festival went to Paris, and the programs (from which Americans were conspicuously absent) included Honegger's Second Quartet, Starokadomsky's Concerto for Orchestra, and Milhaud's Ninth Quartet. At the sixteenth Festival, held once more in London, in 1938, four works attracted critical attention: J. Koffler's Symphony No. 3, Anton von Webern's 'Das Augenlicht', M. Rosenthal's 'Jeanne d'Arc', and a Military Symphonietta by the Czechoslovakian girl, Vietslava Kapralova, who conducted her own work. In 1939, troubled Warsaw was host. War was imminent. Yet in spite of great political tension, forty new works were scheduled, of which two had to be cancelled because the Czechoslovakians were not permitted to attend. Outstanding works were Vladimir Vogel's Violin Concerto, Jean Rivier's D Major Symphony, Henk Bading's Second String Quartet and Symphonic Studies by Alan Rawsthorne.

This year, the ISCM Festival was to have been held in Budapest, but during the summer of 1940, the project was cancelled because of war conditions. For a while it looked as though there would be no Festival at all. Many of the national sections formerly represented in the membership have been "liquidated" for political reasons. However, the United States section, headed by Roger Sessions, president, and Dorothy Lawton, secretary-treasurer, have felt that it is more than ever important that the work of the Society should go on. "The present world situation is fundamentally a struggle," said Mr. Sessions, "reaching far beyond the confines of the battlefields, to determine whether the forces of culture, freedom, and human solidarity have within themselves enough inner strength to achieve self-renewal. The International Society of Contemporary Music is planning the coming Festival as an affirmation of these ideals."

Accordingly, last summer, composers of all nations were invited to submit works written not more than five years ago, for this year's Festival. Prior to this, in each co-operating nation, a committee had appointed a jury of five musicians to judge works submitted by their countrymen. The choice of these national juries, plus works submitted by individual composers (because of unusual political conditions today) have come to well over 100 works, which have been submitted to the International Jury, whose members include Roger Sessions, representing the United States; Karol Rathaus, Poland, Hungary, Austria; Ernst Krenek, Czechoslovakia; Joaquín Nin-Culmell, Spain, France and South America; and Stanley Chapple, England.

The chamber music concerts of the Festival will be presented in three

What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1921

THE MET
MAKES ITS
ANNUAL
VISIT TO
ATLANTA



Giuseppe De Luca, Lucrezia Bori and Giulio Crimi Seemed Pleased to Arrive in the Southern City and (Right) Orville Harrold Waves "Hello"



Below: Florence Easton and Kathleen Howard Smile at Their Welcome



In Chicago, Lucien Muratore Pins on Mary Garden a Legion d'Honneur Emblem Bought by Subscription by Members of the Chicago Opera. Lina Cavalieri Is at the Right



Metropolitan's Closing Week

The repertoire for the final week at the Metropolitan included 'Aida' with Claudia Muzio, Morgan Kingston and Amato; 'Carmen' with Farrar, Bori, Martinelli and De Luca; 'Andrea Chenier' with Muzio, Crimi and Danise; 'Zaza' with Farrar, Crimi and De Luca; 'La Bohème' with Bori, Gigli, Amato and Sundelius; 'Louise' with Farrar, Orville Harrold, Rothier and Louise Bérat; 'Lohengrin' with Kingston, Florence Easton, Julia Claussen and Clarence Whitehill.

1921

evening programs: at the Museum of Modern Art on Monday, May 19; at Columbia University on Wednesday, May 21; and at the New York Public Library on Friday May 23. Two programs of chamber music will also be broadcast over the Columbia Broadcasting System. Chamber works by the following composers will be included on the programs:

Juan Carlos Paz (Argentina); Alejandro Garcia Caturla (Cuba); Jaroslav Jerek (Czechoslovakia); René Leibowitz (France); William Alwyn (Great Britain); Paul Kadosa and Matyas Seiber (Hungary); Salvador Contreras and Silvestre Revueltas (Mexico); Piet Ketting (Netherlands); Edmond Partos (Palestine); Jerzey Fitelberg and Antoni Szalowski (Poland); Edward Cone, Aaron Copland, Russell G. Harris, Emil Koehler, and Paul Nordoff (U.S.A.); Paul Dessau, Artur Schnabel, Anton Webern, and Stefan Wolpe (Independent).

Opera Popular?

The Chicago Opera Association claims to have set records for operatic receipts and attendance. In San Francisco 'Carmen' brought a return of \$25,000 and 'Faust' exceeded that sum by \$1,000. The statement has been made that more than 7,000 persons were present each night.

1921

Ten Years Later, However

Schipa states he will go to Metropolitan in 1922-1923. Gatti says "No!" Manager says he has not engaged him "for that or for any other season."

1921

What Are Present Favorites?

"During the war" writes Frederick Kitchener in *Musical Opinion*, "when we never had less than 200,000 soldiers in Cairo, the music most often asked for was the C Minor Prelude of Rachmaninoff and Sibelius's 'Valse Triste', neither of them particularly enlivening things."

1921

Slight Exaggerations?

Selma Kurz, coloratura soprano, on her return to Vienna, gave some information about her expenses in New York. A small hotel suite at \$38 per day; a taxi from station to hotel, \$15, and lunch at \$6.

1921

Haarlem Philharmonic Society Closes Golden Jubilee Season

The final concert of the Haarlem Philharmonic Society, Mrs. Luther Cleaveland Bissell, president, was given in the Waldorf Astoria on the morning of April 10. The artists heard were Lansing Hatfield, baritone, a recent winner of the Metropolitan Auditions of the Air, and Marjorie Edwards, violinist. Amos Allen accompanied Mr. Hatfield, and Stevenson Barnett, Miss Edwards. The society was founded in 1891.

New Orleans Symphony Ends Season

NEW ORLEANS, April 20.—The New Orleans Symphony ended its season with an all Wagner program. Ole Windingstad and his men were paid high tribute by prolonged and sincere applause. This organization closed a full and varied season with ambitious plans for next year.

H. B. L.



O'Rork Studios

HOSTS AND GUEST OF HONOR IN ORLANDO, FLA.

Erica Morini, Violinist, is Guest of Honor at a Luncheon Given by the Executive Committee of the Orlando, Fla., Civic Music Association at the Home of Mrs. Grace Philips Johnson (Left to Right): Mrs. Palmer Kundert, Mrs. Johnson, Miss Morini, Mrs. Duncan McEwan, Mrs. Meredith Mallory, Harlowe Dean, Civic Concert Representative, and Dr. Louis M. Orr, President of the Association

ORLANDO, FLA., April 20.—Erica Morini, violinist, was the last artist to appear on the Orlando Civic Music Association, of which Dr. Louis M. Orr is president. Membership has more than doubled and the number of concerts has been increased to six, Dr. Orr announced at the conclusion of the organizations' most successful membership

campaign. In 1941-42, the group will present Kirsten Flagstad, Ezio Pinza, Nathan Milstein, the Salzedo Concert Ensemble, Fray and Braggiotti, and the Philadelphia Orchestra. Approximately 3,000 members will attend.

Miss Morini was guest of honor at a luncheon given by the executive committee.

with encores in response to warm applause.

The Club was heard to excellent advantage in works by Schumann, Beethoven, Ralph Vaughan Williams, Hermann Hans Wetzler, G. V., Lvovsky, Charles Villiers Stanford, Tchaikovsky, A. Emmett Adams, and Arthur Sullivan. Members heard in incidental solos were Dr. Oscar Eisinger, Edward Hilberg, Arthur Miller, R. George Anderson, Jr., and Lionel Boettcher. Lawrence Stevens, regular accompanist for the Club, was assisted by Alfred R. Willard.

Arthur W. Quimby, curator of musical arts of the Cleveland Museum of Art, presented an interesting concert on April 6 played by the Children's Orchestra directed by Hyman Goldin. The organization is made up of forty-five young players whose ages range from nine to sixteen. Formed three years ago, these young players have developed a creditable ensemble and gave a program which included Schubert's Overture to 'Rosamunde', 'Echoes from the Volga', by Seredy and 'The Sunny South' by Lampe. Mr. Goldin has been a member of the double bass section of the Cleveland Orchestra since 1920.

WILMA HUNING

CLEVELAND SINGERS' CLUB ENDS SEASON

Hatfield Soloist with Chorus under Goldovsky—Children's Orchestra Appears

CLEVELAND, April 19.—The final concert of the forty-eighth season of the Singers' Club was given in Severance Hall on April 1, with Boris Goldovsky conducting and Lansing Hatfield, baritone, as soloist.

Mr. Hatfield won the large audience immediately with his fine voice and pleasing personality. He sang Charles Villiers Stanford's virile 'Songs of the Sea', with the club, and as an encore the aria from 'Simon Boccanegra' which he had sung during the radio audition which resulted in the award of a contract with the Metropolitan Opera Association. Mr. Goldovsky gave splendid assistance as accompanist. In the second part of the program Mr. Hatfield sang Tchaikovsky's 'Pilgrim's Song', Hatton's 'Simon the Cellarer', Burleigh's arrangement of 'Deep River', and O'Hara's 'Guns'. He was generous

CINCINNATI PLAYERS OFFER NEW WORKS

Music by Heller and Rogers Given —Sayao and Flagstad Sing —McArthur Is Guest

CINCINNATI, April 20.—The appearance of the very attractive soprano, Bidu Sayao, and compositions by two contemporary composers lent interest to the pair of concerts arranged by Eugene Goossens, conductor, when the Cincinnati Symphony played its nineteenth pair of programs in Music Hall on April 4 and 5.

Miss Sayao possesses a voice of exquisite beauty, a coloratura with warm coloring. Two of her songs were old standbys, yet she infused them with new life and made them most attractive. The songs were 'Una voce poco fa' from Rossini's 'The Barber of Seville' and the Valse from Gounod's 'Romeo and Juliet'. The Lully aria, 'Revenez, revenez, amours,' from 'Air de Venus', she presented in a most engaging fashion. This was true also of the 'Como serenamente', from Gomes's 'Lo Schiavo' and the 'Coplas de curro dulce' of Obradors was such a gem that she repeated it for an encore, in answer to the audience's vociferous approval.

James G. Heller's Little Symphony for small orchestra, which was played for the first time at these concerts, proved to be music of refinement. The composer advises in his notes that it is not program music, it does not tell a story, but that it insisted upon being written. It has four movements, three of which, the first, third and fourth movements, employ a single musical idea. This tends toward a simplicity that makes the work easy to understand. There are not the customary complexities found in much of the modern music, neither is it profound. But it is quiet and unassuming and always in good taste. Dr. Heller seemed very much pleased with the performance when he appeared on the stage at the completion of the work.

Rogers's 'Dance of Salome' Given

The work of the other contemporary composer was 'The Dance of Salome' for large orchestra by Bernard Rogers. In this composition, while Mr. Rogers has not suggested the sensuousness of Salome, he has succeeded admirably in suggesting her brutality. The music is brittle, hard, and completely in the modern idiom with its dissonance and plentiful use of percussion instruments. Mr. Rogers was also on hand to hear his work and was called to the stage to accept the approval of the audience. He, too, seemed pleased with the excellent performance given his composition by the orchestra.

Mr. Goossens chose the Haydn Sym-

phony No. 22 in E Flat ('The Philosopher'). This symphony employs the strings, two English horns, and two French horns. The orchestra gave a most convincing reading of the work. Mr. Goossens closed the program with Ravel's 'Bolero'.

For the benefit of the Pension Fund the members of the orchestra gave a concert in Music Hall on March 30, under the direction of Edwin McArthur. The soloist for the occasion was the famous Wagnerian soprano, Kirsten Flagstad. The orchestra played 'Day-break' and 'Siegfried's Rhine Journey', 'Siegfried's Death' and the 'Funeral Music' and the 'Immolation' scene with Mme. Flagstad as soloist, from 'Götterdämmerung'. She also sang the recitative and aria from Beethoven's 'Fidelio', the 'Abscheulicher', and three Grieg songs: 'The Last Spring', 'The Swan' and 'A Dream'. Mme. Flagstad was superb in all that she essayed, but touched new heights in her singing of the Grieg songs.

Throughout the performance, Mr. McArthur was master of the situation and the members of the ensemble gave him of their best support.

VALERIA ADLER

HARRISBURG HEARS SYMPHONY CONCERTS

Raudenbush Conducts Orchestra with Helen Traubel as Guest Artist

HARRISBURG, April 20.—The Harrisburg Symphony, conducted by George King Raudenbush, gave its seventy-fifth concert in the Forum on March 18, with Helen Traubel as soprano soloist. The program opened with the Brahms Symphony No. 2, Miss Traubel sang three Wagner songs, 'Schmerzen', 'Im Treibhaus' and 'Träume'; 'Elsa's Dream' from 'Lohengrin'; and 'Du bist der Lenz' from 'Die Walküre'. The orchestra also played excerpts from the Grétry-Mottl ballet suite from 'Céphale et Procris' and the Prelude and Liebestod from 'Tristan und Isolde'.

On March 17 Mr. Raudenbush conducted the final Young People's Concert of the season at the Forum. Soloists at this concert were Marie Mellman, harpist, and Harry Houdeshel, flutist, who played the first movement of Mozart's Concerto for harp and flute with the orchestra. The program also included works by Meyerbeer, Irving Berlin, Grétry-Mottl, Haydn, Foster and Sousa. Four horn players of the orchestra played an old chorale.

Boulanger and Eisenberg Added to WGN Roster

Nadia Boulanger, conductor and lecturer, and Maurice Eisenberg, 'cellist, were recently added to the artist list of WGN Concerts.

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RODZINSKI OFFERS EASTER PROGRAMS

**Leads Cleveland Orchestra in
'Parsifal' Music—Twilight
Series Concluded**

CLEVELAND, April 18.—The final symphony concerts of the Cleveland Orchestra's twenty-third season, on April 10 and 12, presented a program of spiritual and devotional significance appropriate to Easter.

Dr. Rodzinski's inspired conducting of excerpts from 'Parsifal', included the Prelude, 'Transformation' Scene, the 'Grail' Scene, and the 'Good Friday Spell'. The orchestra had the assistance of the Orpheus Male Chorus and a small group of women's voices, selected from the Philharmonic Chorus, sang the boy's chorus off stage. Charles Dawe is the conductor of the Orpheus Chorus, and Boris Goldovsky, of the Philharmonic Chorus. The second part of the program was devoted to Brahms's Symphony No. 1 in C Minor. The performance was greeted with enthusiastic applause which expressed appreciation of the fine performance given by the skillful players, and the admiration and pride the Severance Hall audiences have for their gifted conductor.

Byrns Transcription Given

Gregor Piatigorsky was soloist in Saint-Saëns's Concerto for 'cello in A Minor, Op. 33, on April 3 and 5. The applause which followed his brilliant performance and continued without a break, despite his many returns to the stage, was rewarded with an encore, Bach's Prelude in C, for 'cello alone. The program opened with Beethoven's Symphony No. 8, followed by the first performance before a concert audience of Harold Byrns's orchestral transcription of four piano pieces by Smetana, entitled 'Bohemian Dance' Suite. Radio performances have been given under Erno Rapee. The performance under Dr. Rodzinski was a delightful portrayal of humor and fantasy. The sub-titles are, 'Sunday in Bohemia', 'The Merry Chicken Yard', 'The Little Onion' and 'Circus'. The program closed with excerpts from the ballet 'Daphnis and Chloe', by Ravel, an exciting experience with Dr. Rodzinski at the helm.

Rudolph Ringwall, associate conductor, brought his season of popular Sunday Twilight concerts to a close with two excellent programs on April 6 and 13. The first, a Tchaikovsky program, presented the March from the 'Pathétique' Symphony, the Scherzo, from Symphony No. 4; 'Nocturne', Op. 19, No. 4, with Leonard Rose, first 'cellist, as soloist; and the Suite from the ballet 'Swan Lake', with the incidental solos played by Josef Fuchs, concert master; Mr. Rose, and Alice Chalifoux, harpist; and the Andante Cantabile and Finale from Symphony No. 5. Insistent applause was rewarded with the 'Trepak' from the 'Nutcracker' Suite, played by Louis Davidson, solo trumpet.

On Easter Sunday over 2,000 heard the interesting program selected by Mr. Ringwall. Opening with the Allegro molto movement from Mozart's G Minor Symphony, the program included the 'Good Friday' music from 'Parsifal'; the 'Bridal Song' and 'Serenade', from Goldmark's 'Rustic Wedding' Symphony; Bizet's 'Petite Suite', 'Children's Games'; the Allegretto movement from Franck's D Minor Symphony, and 'Valse Triste' and 'Finlandia' by Sielbius. The 'Meditation' from 'Thaïs'

was added as an encore, with Josef Fuchs playing his farewell after many years as concert master. His beautiful playing was responded to by hearty applause which expressed the best wishes of all present for great success in the concert field.

WILMA HUNING

LAUNCH CLEVELAND DRIVE FOR FUNDS

**\$80,000 Sought to Even Budget
and Guarantee Series of
Summer Concerts**

CLEVELAND, April 17.—The Cleveland Orchestra's annual maintenance fund campaign was launched on April 9 to raise \$80,000. A sum of \$70,000 is needed to balance the budget of the symphony series in Severance Hall. \$10,000 is necessary to guarantee a series of Summer "Pop" concerts to be given in Public Hall, from June 18 through July 19, by the Cleveland Summer Music Society. Thomas L. Sidlo is general chairman of the campaign. Edwin Baxter is campaign chairman, and Percy W. Brown, vice chairman.

Members of a special gifts committee, headed by Charles B. Merrill, will match dollar for dollar the amount raised by the 600 volunteer workers. The objective of this year's campaign is to secure 5,000 contributors. Last year's total was 3,800, against 2,400 the previous year. Contributors become members of "The Friends of the Cleveland Orchestra" and are invited to special concerts and to a rehearsal of the orchestra. Recently the "Friends" attended an evening rehearsal of Liszt's 'Faust' Symphony conducted by Dr. Rodzinski.

At the opening luncheon meeting of forty-four team captains and 600 team members in Hotel Statler on April 9, Kenneth Wolf, Cleveland's nine-year-old musical prodigy, became the first contributor to the fund. His check for \$3.36 was the result of collecting sales stamps.

List Soloists for Next Year

Carl J. Vosburgh, manager of the Cleveland Orchestra, has announced the soloists to appear during its twenty-fourth season, which will open in



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Severance Hall, on Oct. 9. Fritz Kreisler will appear for the first time in the symphony subscription series, although he has made two appearances at the All-Star Popular Series in Public Hall. Sergei Rachmaninoff will make his fifth appearance in the symphony series. Other pianists to be heard are Artur Rubinstein, Severin Eisenberger, Leonard Shure, and Cleveland's two-piano team, Beryl Rubinstein and Arthur Loesser. Violinists to be heard are Albert Spalding, Zino Francescatti, and Josef Fuchs. Leonard Rose, first 'cellist of the orchestra, will make a solo appearance. Dr. Artur Rodzinski will conduct seventeen of the season's twenty pairs of concerts. He has been granted a leave of absence in November and December, when he will be one of the guest conductors of the New York Philharmonic-Symphony Society. Rudolph Ringwall, associate conductor will conduct the Twilight and the Educational Concerts.

Hugo Kolberg, concertmaster of the Pittsburgh Philharmonic, has been engaged to replace Josef Fuchs who recently resigned to enter the concert field. Mr. Kolberg was born in Warsaw and has a splendid record of public ap-

pearances which began at the age of five, and include in later years, after study in Berlin with Bronislaw Huberman, solo appearances, and orchestral work under a number of the virtuoso conductors, including Furtwängler, Walter, Weingartner, and Mengelberg. Robert McGinnis, clarinetist with the Philadelphia Orchestra for many years, will replace Daniel Bonade, who resigned.

WILMA HUNING

René Le Roy To Introduce LeClair Flute Concerto

René Le Roy, flutist, who escaped from Paris just after the invasion and arrived in this country in January, plans to introduce to America the flute concerto of Jean Marie LeClair, which was discovered last year in Paris and the score of which he brought with him in his escape. The flutist will play it with the National Symphony under Hans Kindler in February. Mr. Le Roy, who has been touring with the Salzedo Concert Ensemble and giving solo recitals, will continue these activities and will also appear in fourteen concerts with the Saldenberg Symphonietta in and near Chicago, playing the Grétry Concerto. He will teach flute and ensemble at the Fountainebleau School of Music at St. George's School, Newport, R. I., this Summer.

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STOCK INTRODUCES SYMPHONIC POEM

**'The Sea' by Oldberg Played—
Van Vactor Concerto Given—
'Parsifal' Music Heard**

CHICAGO, April 18.—Two local composers, both members of the Northwestern University faculty, were represented on the Chicago Symphony programs of April 10 and 11. They were Arne Oldberg, whose symphonic poem, 'The Sea', was heard, and David Van Vactor, flutist of the Chicago Symphony, who conducted the first downtown performance of his Concerto for viola and orchestra. The latter work had its premiere at the Ravinia Festival last Summer. Milton Preeves, to whom the Concerto is dedicated, and who is also a member of the orchestra, played the solo part of the puzzling, though attractive work.

The remainder of the program was made up of music appropriate to Holy Week. After opening with Brahms's 'Tragic' Overture, Dr. Frederick Stock conducted his own transcription of Bach's chorale prelude 'O Mensch, Bewein Dein Sünde Gross', the solemn beauty and noble simplicity of which were deeply felt by the audience. The concert ended with the 'Procession of the Knights of the Holy Grail' and 'Good Friday Spell' from Wagner's 'Parsifal'. The 'Parsifal' excerpts, which Dr. Stock always includes on the Maundy Thursday-Good Friday programs, sounded different this year because a new kind of bells was used in the procession music. Harmonically tuned, they are without overtones. These bells were used at the New York World's Fair.

Pauly Sings Strauss Works

On April 8 in the last concert of the Tuesday afternoon series, Dr. Stock conducted the orchestra in an all-Strauss program. Rose Pauly, soprano, was soloist. As the interpretation of Strauss's music is Dr. Stock's forte as well as Mme. Pauly's, the concert was a glowing revelation of the German composer's art.

It opened with the Serenade for

wind instruments, a work which dates from Strauss's eighteenth year. It was tastefully and cleanly projected. Mme. Pauly was then heard in three songs, 'Allerseelen', 'Schlechtes Wetter', and 'Cäcilie'. In the Finale from 'Salome' with which the program ended, the gracious soprano transformed herself most convincingly into the character of the psychopathic princess of Judea. Mme. Pauly dominated her listeners through her tremendous dramatic power.

The apostrophe of Salome was preceded by the 'Dance of the Seven Veils'. 'Thus Spake Zarathustra' was the major orchestral work on the program and the performance of it was gloriously eloquent.

Subscribers to the regular Thursday-Friday concerts of the orchestra, conducted by Dr. Stock, heard Rose Pauly as soloist on April 3 and 4, sing excerpts from Wagner's opera, 'Rienzi' and Richard Strauss's 'Ariadne auf Naxos' and 'Elektra'.

Old Dances and Airs for the Lute... Respighi
Fantasia and Fugue in G Minor... Bach
Scena and Aria, Gerechter Gott, from 'Rienzi'
... Wagner
'Scapino', A Comedy Overture... Walton
Dedicated to the Chicago Symphony Or-
chestra and written for its Golden
Jubilee Season
(First performance)
Ariadne's Monologue, from 'Ariadne auf
Naxos', Op. 60; Tone Poem, 'Don Juan',
Op. 20; Elektra's Monologue and Finale
from 'Elektra', Op. 58... Strauss

The compelling intensity of Miss Pauly's interpretation of the Monologue and Finale from 'Elektra' brought forth an unrestrained ovation as just tribute to her tremendous performance. The poignancy and self-torture of Elektra were so amazingly brought to life through her magnetic interpretation as to cast almost a hypnotic fascination over the audience. The orchestra under Dr. Stock's baton was equally vivid in its portrayal of the tortuous music. Miss Pauly's singing of the 'Rienzi' scena and aria and Ariadne's monologue were beautifully done and artistically satisfying, but gave slight indication of the power to be unleashed in the 'Elektra' monologue.

A first performance of William Turner Walton's comedy overture, 'Scapino,' especially written for the Golden Jubilee season, revealed refreshing use of a modern idiom, clarity and unforced humor. It was a blithesome bit of writing.

The Bach Fantasia and Fugue in G Minor, arranged for orchestra by Dr. Stock, was a rare treat and the Respighi suite of old dances and airs for the lute, had an ancient charm. Q.

Solomon Re-Engaged to Lead Chicago Women

CHICAGO, April 20.—The Women's Symphony Board, Mrs. James G. Shakman, president, recently announced the re-engagement of Izler Solomon as conductor for the coming season. The orchestra has completed twenty-six

Chicago

By RUTH BARRY and CHARLES QUINT



Rose Pauly

weeks of a national broadcast program with Mr. Solomon directing and is now preparing for its Spring and Summer engagements. Mrs. Shakman has been made president for another season and the slate of officers remains the same. Immediately after Easter a drive for associate memberships was launched with Mrs. Charles W. Wrigley as chairman.

ENDEAVOR TO OFFSET ORCHESTRA DEFICIT

President of Symphony Association Proposes Sustaining Members Organization

CHICAGO, April 18.—Edward L. Ryerson, president of the Chicago Symphony Orchestral Association, outlined a plan at a luncheon meeting at the Palmer House on April 1, permanently to offset the orchestra's annual deficit.

He proposed forming an organization to be called Sustaining Members of the Chicago Symphony Orchestra. Memberships are to be on yearly basis of not less than \$10 and not more than \$1,000, all members to have equal rights and privileges. The names of all such subscribers will be published in the program at the beginning of each season with no indication as to the amount subscribed by the individual. The association, Mr. Ryerson said, hoped to arrange a special program for this new group each year.

When asked why the limit was placed at \$1,000, Mr. Ryerson suggested that anyone wishing to subscribe more than that amount would not be frowned upon; in such cases the names of different members of the family could be added to the list. It is hoped to obtain fifteen \$1,000 memberships, twenty at \$500, 120 at \$100, 150 at \$25, and 695 at \$10—a sum total of \$47,700, which would solve the difficulties nicely.

Stock Outlines Plans

Dr. Frederick Stock, conductor of the orchestra, gave a report on the musical department at the luncheon. He said that brilliant programs have been planned for next Fall and Winter. In January there will be a splendid memorial concert for Theodore Thomas, founder of the orchestra. The Swedish Choral Society will perform with the symphony at that time. Jascha Heifetz, violinist, and Sergei Rachmaninoff and Béla Bartók, pianists, are on the list of soloists. A concert version of Richard Strauss's opera, 'Elektra' with Rose Pauly, soprano, is contemplated, also Strauss's 'Alpine' Symphony and the complete 'Ilia Mourometz' of Glière.

Artists' Association Makes Awards

CHICAGO, April 20.—The Chicago Artists' Association held its regular monthly program in Curtis Hall on April 15. Three scholarships were awarded. The recipients were Robert Volk, violinist; Carl Strum, tenor, and Ejnar Krantz, pianist. The program was given by Blanche McGuire, pianist, Jane Symons, contralto, Adelaide Bradley, soprano, and Theodora Sturkowsky-Ryder, pianist, who on this occasion

demonstrated a modern harpsichord. The speaker was Lloyd Loar, acoustics engineer and professor at Northwestern School of Music. Accompaniments were played by Grace Symons, Bernard Helfrich and Mildred Sperry.

M. McL.

LOCAL ORCHESTRAS PERFORM NOVELTIES

Sorkin Is Soloist With Solomon Forces—Gardner Read Directs Own Composition

CHICAGO, April 20.—Leonard Sorkin, a member of the Chicago Symphony's violin division, appeared with the Illinois Symphony, conducted by Izler Solomon, on April 7. He was heard in the first Chicago performance of Miaskovsky's Concerto for violin and orchestra, Op. 44. The complex, lugubrious work seemed to offer no puzzles to either conductor or soloist, the latter performing with coolness and detachment.

Another novelty on the program was Aaron Copland's 'Saga of the Prairie,' which was commissioned by the Columbia Broadcasting Company in its first American Composer Commission series. Modern American in style, the work is clever and engaging, and it was played with spirit. The remainder of the program consisted of Beethoven's Overture to 'Egmont', Haydn's Symphony No. 82 in C ('The Bear') and Balfour Gardiner's 'Shepherd Fennel's Dance'.

With two soloists, a composer-conductor, and three Chicago premières, the Illinois Symphony's concert on March 31 was fairly crowded with attractions.

Izler Solomon opened the program with Dezzo D'Antalfy's opulent transcription of the Vivaldi-Bach Concerto in D Minor. Gardner Read, twenty-eight-year-old Evanston composer, then took over the conductor's post in his own Fantasy for viola and orchestra. Isadore Zverow was the viola soloist. The work is not a concerto, for the viola is used simply to supply certain solo colors. Although the Fantasy proved difficult to grasp on first hearing, the performance was well received.

The third novelty was Walter Piston's Concertino for piano and orchestra in which Joseph Bloch was soloist. In his brisk, meticulous playing, the pianist captured the concertino's quality of icy purity. After the intermission,

(Continued on page 29)

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**REINER CONCLUDES
PITTSBURGH SEASON**

Serkin Is Soloist in All-Brahms
Program—Kostalanetz-Pons
Concert Attracts

PITTSBURGH, PA., April 20.—The closing concerts of the Pittsburgh Symphony Society gave considerable hope that the orchestra would be continued for many seasons to come. Fritz Reiner's programs have won universal praise and his discipline has made a superb organization. For the last concert Rudolf Serkin joined in the playing of Brahms's Second Piano Concerto in an all-Brahms program further including the Fourth Symphony and the 'Tragic' Overture.

The Russian Ballet gave two performances in collaboration with the orchestra, presenting 'The New Yorker', 'Specter of the Rose', 'Nutschacker Suite', 'Toy Shop', 'Serenade', 'Caprice Espagnole', and 'Poker Game'.

Under the grant of the Buhl Foundation the orchestra is scheduled for thirty concerts in the various high schools of Pittsburgh, a miraculous item in our educational program.

The André Kostalanetz-Lily Pons concert proved to be another Pittsburgh orchestra concert with Mr. Kostalanetz conducting. Tchaikovsky's 'Francesca da Rimini', Weinberger's Variations on 'Under the Spreading Chestnut Tree', and Goldmark's 'Sakuntala' were played. Miss Pons sang three airs from 'Daughter of the Regiment'; 'Caro Nome', and Frank LaForge's 'Echo Song'. The 'Song of India' was added as an encore.

Frederick Dorian directed an all-American Program by the WPA Orchestra and a performance of Mahler's Second Symphony by the forces at Carnegie Tech.

J. FRED LISSFELT

**SEVITZKY CONDUCTS
REQUEST PROGRAM**

Indianapolis Players Give Last
Concert of Season—Soloists
for New Series Listed

INDIANAPOLIS, IND., April 17.—An all-request program was the fare for the final pair of concerts of the Indianapolis Symphony, Fabien Sevitzky, conductor, on March 28-29. On the program were the Bach 'Chorale-Prelude' which Mr. Sevitzky transcribed six years ago; Tchaikovsky's Symphony 'Pathétique' No. 6, Ravel's 'Bolero', Strauss's 'Blue Danube' Waltz, and an American work, Arthur Foote's Aria and Fugue for strings.

The symphony, which has been played several times within the four years of Mr. Sevitzky's conductorship, was again brought to vital life. The Aria and Fugue for strings was reminiscent of Bach. It was given an excellent interpretation by the string choirs. Appealing to the taste of the laymen,

the 'Blue Danube' Waltz and the 'Bolero' were received with enthusiasm.

Plans for the season of 1941-42 are going forward with the engagement of the following artists: Nathan Milstein, violinist; Emanuel Feuermann, 'cellist; Artur Rubinstein, pianist; Dalies Frantz, pianist; Lotte Lehmann, soprano; Hertha Glaz, contralto; Ezio Pinza, bass; Thomas L. Thomas, baritone, and Ferdinand Schaefer, guest conductor.

With the playing of the broadcast on Sunday morning, March 30, the orchestra concluded its season.

PAULINE SCHELLSCHMIDT

**YPSILANTI CHOIR
LED BY ALEXANDER**

Conductor, Retiring in June,
Leads Michigan Group in
Last Bach Festival

YPSILANTI, MICH., April 19.—Michigan heard its final concert conducted by Frederick Alexander when the Michigan State Normal College Choir presented its last Bach Festival at Ypsilanti on April 4. Mr. Alexander retires in June.



Frederick Alexander

Appearing on the stage of Pease Auditorium, Mr. Alexander was greeted by spontaneous applause from his devoted choir of 160 mixed voices, as well as by the entire audience, which rose to its feet in a final tribute.

One of the artistic features of the festival was the contrast between a gallery choir and the stage choir. The former was composed of 150 honor singers, coached by alumni of the college, from five Michigan high schools. From the 'Kyrie Eleison' in the Bach B Minor Mass to the triumphant 'Sanctus' the choir filled the auditorium with the superlative choral singing for which this choir has been well known.

Thirty-two seasons ago Mr. Alexander presented his first concert in Ypsilanti during the Christmas season. Even during the World War I, when most of the men of the campus were in training camps, a Christmas program was given. These concerts were held every season, continuing through its concert of last Dec. 14.

Mr. Alexander has been head of the Conservatory of Music at Ypsilanti since 1909. In 1919 he was director of music at the University of California at Berkeley for the Summer season, and returned there for four consecutive years. He has appeared with the choir in numerous concerts throughout Michigan. In 1934 Mr. Alexander traveled to Washington, D. C., with a group of his singers for concerts at the opening of the Folger Shakespeare Library Theatre. Last Dec. 7 the Normal Choir appeared with the Detroit Symphony in Detroit's Masonic Temple.

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ORCHESTRA ENLISTS TIBBETT AS SOLOIST

**Sings Bach and Verdi Arias
Under Ormandy—Season's
Last Concerts Given**

PHILADELPHIA, April 21.—Novelty and unusual variety marked the program offered at the Philadelphia Orchestra's concerts of April 4 and 5 with Eugene Ormandy conducting and Lawrence Tibbett as soloist.

Prelude from Bachianas Brasileiras, No. 1 Villa-Lobos
Recitative, 'Before the Father, Our Redeemer, Falling', and Aria, 'Bring Me Cross and Cup', from 'St. Matthew Passion' Bach
'Arm, arm, ye brave' from 'Judas Macabeus' Handel
Symphony No. 1, 'The Santa Fe Trail'—McDonald
'Eri tu' from 'Un Ballo in Maschera' Verdi
'Credo' from 'Otello' Verdi
'Pohjola's Daughter' Sibelius
Waltz, 'Wiener Blut' Strauss

Mr. Tibbett scored a pronounced success, especially fervent applause greeting the popular Metropolitan Opera baritone's interpretations of the Verdi arias, notably the 'Credo'. These found the singer in his best estate, vocally and expressively; the Bach and Handel, while acceptably projected, seemed uncongenial.



Lawrence Tibbett

Heard for the first time here, the Villa-Lobos music proved of genuine interest and revealed broad and flowing contours and substance of immediate musical appeal in a beautifully-toned and artistically-phrased performance by the orchestra's entire 'cello section. Harl McDonald's well-fabricated and materially pleasing symphony was advantageously set forth in a fine reading by Mr. Ormandy and his colleagues. Dr. McDonald appeared on the stage in acknowledgment. The elucidation of Sibelius's tone poem attested to Mr. Ormandy's sympathetic perception of its ideas and idiom, while the Strauss piece certified the conductor's understanding of the classical Viennese waltz.

The program for the orchestra's April 12 and 14 concerts comprised:

Prelude to 'Parsifal' Wagner
'Mathis de Maler' Hindemith
Symphony No. 6, in B Minor, 'Pathétique' Tchaikovsky

A musical earnest of the Easter season, the 'Parsifal' prelude was given a richly-sounding performance, although

Philadelphia

By WILLIAM E. SMITH

Mr. Ormandy's approach seemed a bit too direct and objective, the interpretation failing to completely evoke the mystical atmosphere of the music.

In his masterful and keenly informed direction of the Hindemith score, Mr. Ormandy attained a superlative conductorial achievement and the Orchestra fulfilled its responsibilities with brilliance. The performance of Tchaikovsky's 'Pathétique' Symphony was especially memorable for its emotional power and gorgeous tonal texture. Mr. Ormandy invested the final movement with a dignity and nobility that seemed much more appropriate than merely treating it as a musical credo of despair.

Request Program Played

April 18 and 19 observed the final concerts of the Orchestra's forty-first season as far as its home town series is concerned.

Symphony No. 1, in C Minor Brahms
'The Afternoon of a Faun' Debussy
'Death and Transfiguration' Strauss

The interpretation of the Symphony was impressive, and that of the Debussy work, poetically expressive and delicate. Mr. Kincaid deserves special mention for his playing of the flute solos. The term "superb" is applicable without reservation to the accomplishments of Mr. Ormandy and his colleagues in the performance of the Strauss tone poem.

The Friday afternoon concert was also the occasion for honoring two musicians associated with the Orchestra for twenty-five years—Alexander Zenker and Irving Bancroft, violinists. Each was the recipient of a gold watch, appropriately inscribed, in continuation of a custom inaugurated some years ago by the Women's Committee. The committee's president, Frances A. Wister, made the presentation, with twelve previously honored "watchmen" assembled on the stage to "officially" welcome their fellow "veterans" and witness the ceremonies.

On April 3, Leopold Stokowski was conductor and "master of ceremonies" at the final concert in this season's series of three for children, a juvenile audience crowding the Academy of Music and evidently having a royal good time. Under the title 'Noah's Ark', there was a humorous and "painless" demonstration of twenty-three orchestral instruments ranging from the contrabass (the elephant) to the harp (a goldfish). Also played were the Russian Dance from Stravinsky's 'Petrushka', and the conductor's arrangement of a Bach Fugue in C Minor.

As previously announced, and for the first time since 1912, Leopold Stokowski will have no official connection with any of the orchestra's concerts next season and he has made no commitments as to future years. Plans for 1941-1942 have been completed with twenty-eight Friday afternoon-Saturday evening pairs; a Monday evening series of ten, and six concerts for Youth, all in the Academy of Music. Eugene Ormandy as musical director and now sole conductor, is scheduled to lead all but four of the programs—these to be directed by three guests—Sir Thomas Beecham, Sir Ernest MacMillen and Sergei Rachmaninoff, and by Saul Caston, the orchestra's associate conductor.

Soloists engaged include Rachmaninoff (in addition to his appearances as conductor), Artur Rubinstein, and Edward Kilenyi, pianists; Fritz Kreisler, Nathan Milstein, and Efreim Zimbalist, violinists; Emanuel Feuerman, 'cellist, and Dorothy Maynor, soprano. Mr. Ormandy has under consideration a number of special programs, including choral works, and special emphasis is to be made on compositions by musicians of the United States, Canada, and Latin America.

In addition to its Philadelphia concerts, the orchestra will be heard in the usual New York, Baltimore, and Washington sorties and, in the course of tours, concerts in some thirty other cities.

N. Y. Philharmonic Plays Brahms

With John Barbirolli conducting and Artur Rubinstein as soloist, the New York Philharmonic-Symphony offered an all-Brahms program before a capacity audience in the Academy of Music on March 13. Enthusiastically received, the concert was the concluding event in this season's All Star Concert Series under Emma Feldman's management.

The evening opened with an excellent reading of the 'Academic Festival' Overture followed by the grandly-dimensioned D Minor Piano Concerto with Mr. Rubinstein giving a masterful exposition of the solo part. Mr. Barbirolli and his colleagues shared with the soloist, the continued and fervent applause which greeted the performance. The final part of the concert was devoted to the Symphony in C Minor, No. 1. Mr. Barbirolli's interpretation was soundly designed and effectively wrought. Mr. Barbirolli was recalled to the stage several times and had his associates join in accepting the honors.

WOMEN'S COMMITTEES HOLD THIRD CONFERENCE

**Biennial Meeting of Sustaining Groups
of Sixteen Orchestras Brings
Many Delegates**

PHILADELPHIA, April 20.—The third biennial conference of Women's Committees for Symphony Orchestras was held on April 16, 17, and 18, with Frances A. Wister presiding, in the Ritz-Carlton. A program of luncheons, entertainments, and music was arranged by the Women's Committees for the Philadelphia Orchestra. Representatives from fifteen orchestras in the United States and one in Canada met with local committee members in the discussion of problems concerned with the

support of orchestras, promotion of attendance, children's concerts and other matters.

Philadelphia Orchestra speakers at the various meetings and luncheons included Eugene Ormandy, conductor; Harl McDonald, manager; Orville H. Bullitt, president of the Orchestra Association; Thomas S. Gates, president of the University of Pennsylvania and chairman of the Orchestra's board of directors. Other addresses were given by Olga Samaroff-Stokowski, Hans Kindler and Carleton Sprague Smith, head of the music division of the New York Public Library.

Delegates and guests heard a distinguished recital by Rosalyn Tureck, pianist. The delegates were also guests of the Philadelphia Orchestra Women's Committees at the Orchestra's concert at the Academy of Music on April 18.

SEVITZKY OFFERS NEW NATIVE WORKS

**String Simfonieta Performs
Music by Griffis, McKay and
Dubensky—Soloists Heard**

PHILADELPHIA, PA., April 16.—Written especially for the Philadelphia Chamber String Simfonieta's fifteenth anniversary season and dedicated to its founder and conductor, Fabien Sevitzyky, two new works by American composers were introduced at the organization's concert in the Bellevue Stratford ballroom on April 3, the event concluding the Simfonieta's regular subscription series. The compositions were Elliot Griffis's 'Fantastic Pursuit', a symphony for strings in four movements of programmatic import, and George Frederick McKay's 'Retrospective Poem'. Both were admirably projected and cordially received, Mr. Griffis, who was present, being called on by Mr. Sevitzyky to rise.

Featured as soloists were Agnes Davis, soprano, and Benjamin DeLoache, baritone, the former singing Chausson's 'Chanson Perpetuelle', and the latter, 'Revenge, Timotheus Cries' from Handel's setting of Dryden's 'Alexander's Feast'. Duets from 'The Magic Flute' and 'Don Giovanni' witnessed the pair as collaborating artists.

The Simfonieta's annual children's concert in the same hall on April 5 brought the premiere of a Concerto Grosso by Arcady Dubensky, another addition to the generous list of compositions by this New York musician first played by Mr. Sevitzyky and his associates. Mr. Dubensky's work is artfully contrived and entertaining. The program also listed two Debussy dances with Eleanor Mellinger, harpist, as soloist, and other pieces.

The sixth concert in this season's Curtis Institute of Music Historical Series of Solo and Chamber Music took place on April 4 in Casimir Hall and (Continued on page 27)

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New York Concerts

(Continued from page 12)

tasia. There was also a Chopin group, three Brahms Intermezzi and a Rhapsodie, and works by Scarlatti, Gluck, Falla, Debussy and others. Mr. Wittgenstein retains his technical abilities, also those of a careful interpreter, and the excellence of his performance was rewarded with lengthy applause.

Povla Frijs, Soprano

Celius Dougherty, accompanist. Town Hall, April 7, evening:

'O bois si sombres'.....Rameau
'Retour du printemps'.....De la Fosse
'Die böse Farbe'.....Schubert
'Der Winterabend'.....Schubert
'Der Schmetterling'.....Schubert
'Gruppe aus dem Tartarus'.....Schubert
'Après un rêve'.....Fauré
'Fleurs des blés'.....Debussy
'Sarabande'.....Bruneau
'Le Cygne'.....Ravel
'Quand je fus pris au pavillon'.....Hahn
'L'Intruse'.....Fevrier
'Avant le cinéma'.....Poulenc
'Grammaire'.....Rosensthal
'Dans la forêt du charme et de l'enchantement'.....Chausson
'Noël des enfants qui n'ont plus de maisons'.....Debussy
'Neue Liebe'.....Wolf
'Weint nicht, ihr Auglein'.....Wolf
'La Rosée sainte'.....Stravinsky
'Le Hannequin'.....Mussorgsky
'A Nun takes the Veil'.....Barber
'Recuerdo'.....Castelnuovo-Tedesco
'Serenade'.....Henriques
'Valse'.....Backer-Groendahl

Mme. Frijs knows her audiences and also her purely vocal limitations. Knowing both, she does not hesitate to vary her programs by introducing a song here and there that imposes a considerable strain on her basic equipment, such as Schubert's 'Gruppe aus dem Tartarus'. Her particular following doesn't mind if momentarily the demand is for more weight of tone than she can supply. The compensations elsewhere are sure to be many and stimulating.

For Mme. Frijs, the interpreter, this was a typical and fundamentally artistic recital in which such songs as De la Fosse's 'Retour du printemps', Debussy's 'Fleurs des blés' and Hahn's 'Quand je fus pris au pavillon' were beguiling examples of skill in mood communication. It would have been difficult to conceive of a more convincing delivery of Debussy's Christmas war song, 'Noël des enfants qui n'ont plus de maisons', sung in memory of Pitts Sanborn.

Vocally, French songs fared rather better than the German in that they gave readier play to the half-voice parlando or patter that serves the singer better than her full voice. There was the usual demand for more repetitions than she could reasonably be expected to grant. At one point, after her droll and infectious singing of Poulenc's 'Avant le cinéma' and Rosensthal's 'Grammaire', the soprano explained to her listeners that to sing these songs twice would be like telling a joke over again. Midway in her delivery of Ravel's 'Le Cygne', a moment of forgetting caused her to step coolly to the piano, find her place in the music and the text, and then go on smoothly to the song's conclusion without a sign of discomfiture, other than a shrug of the shoulders and a little gesture of the hands.

Viliam F. Simek, Violinist (Debut)

Lukas Foss at the piano. Town Hall, April 8, evening:

'La Folia'.....Corelli
'Sonata in F, Op. 24'.....Beethoven
'Concerto No. 4 in D'.....Mozart
'Un poco triste'.....Suk
'From My Homeland'.....Smetana
'Witches' Dance'.....Paganini
Introduction and Rondo Capriccioso.....Saint-Saëns

Mr. Simek, a young Czechoslovakian artist, made his New York and official American debut at this recital and he was warmly greeted by an audience which included a large contingent of his compatriots, some of them dressed in Czechoslovakian national costume. He was assisted by Mr. Foss, a young German pian-



Povla Frijs



Viliam Simek

ist and composer not yet twenty, who is also making his home in this country. Both of the young musicians not only played with freshness of spirit, but they proved sympathetic collaborators.

Mr. Simek is gifted with a sensitive and intelligent comprehension of music and his playing was technically excellent. The tone was expressive and clear, and his performances were alive with imagination and color, especially after his initial nervousness had worn off. In the Beethoven work, the 'Spring' Sonata, the two performers achieved an admirable tonal balance and furthermore they made the sonata justify its programmatic nick-name, for there was a delightful atmosphere of youth and buoyancy in their playing of it. But it was in the music of the second half, with its national color and mood that Mr. Simek was most eloquent. The Paganini and Saint-Saëns pieces gave him opportunity to display his technical address, and he was recalled for several encores.

Baldwin-Wallace College Choir

The Baldwin-Wallace College Choir, of which Cecil W. Munk is conductor, gave a concert in the concert hall of the Barabzon-Plaza on the evening of April 9. The choir is made up of students at the Baldwin-Wallace College of Berea, O. Religious music formed the program. It included two motets by Bach, a work by Palestrina, some Russian compositions, with solos by Jean van Almen and William Miller, and a group of Negro spirituals and contemporary choral works. Edna Peters was soloist in Booth's 'We Saw Him Sleeping'. In Mendelssohn's 'If With All Your Hearts', from 'Elijah', Glenn Schnittke was the soloist.

Indian Dancers Appear at Museum of Natural History

Gladys and Reginald Laubin, American Indian Dancers, made their first New York appearance of the current season at the Museum of Natural History on April 3. They presented a program of ceremonial dances and songs as well as an Indian story in sign language. They also displayed a



Gladys and Reginald Laubin in an American Indian Dance

number of rare Indian pieces including baskets, blankets and raw-hide cases handsomely decorated. Most of their dances were done to drum and whistle accompaniments.

Workmen's Circle Chorus

This chorus, which is heard annually in New York, gave its concert in the Town Hall on the evening of April 6, under Lazar Weiner who has guided it for a decade. The organization consists of fifty-five women and thirty-three men, a large proportion of whom are unable to read music. In view of this fact, the sharpness and the general spirit with which they presented their program were remarkable.

Mr. Weiner's cantata, 'Legend of Toil' which was given by the organization some years ago, was the major work of the evening. There was also, in definite contrast, Purcell's merry 'In These Delightful, Pleasant Groves', also well given. Works by Saint-Saëns, Milhaud, Arensky and others completed the program. Assisting artists were Clifford Herzer and Jascha Zayde, duo-pianists. Soloists were Minna Ysaeva, soprano; Max Spivak, tenor, and Frederick Renschel, baritone. Accompaniments were played by Bella Shumiatcher, pianist, and Alexander Richardson, organist.

June Hess Kelly (Debut)

June Hess Kelly, New York soprano, made her recital debut in the Carnegie Chamber Music Hall on the evening of April 15. Her voice was of good quality and her approach to her songs intelligent, if not over-sensitive. Her program presented works by Handel, Haydn, Spohr, Bishop, Brahms, Santoliquido, Warford, Head Taylor and Tyson. Willard Sektberg was the accompanist.

Cantata Singers Give 'St. John Passion'

The Cantata Singers, Arthur Mendel, conductor, gave Bach's 'St. John Passion' for the second successive year on April 16 in All Souls Church. The soloists were Rose Dirman, soprano; Lydia Summers, contralto; Donald Dame, tenor; Earl Rogers, tenor; Philip MacGregor and Seymour Mathen, basses. The chorus was limited to thirty-two voices. The work was sung in German and without cuts. The accompanying orchestra was of the size and proportions specified by Bach. Ralph Kirkpatrick played the harpsichord and Heinz Arnold the organ. Proceeds were for the Myra Hess fund for British musicians.

National Music League Gives Final Concert in Benefit Series

The last of a series of three concerts given by National Music League artists for the joint benefit of the League and the Myra Hess Fund, was held in the New York pent house of Carl Hamilton on the afternoon of March 25. Entitled 'John Bull and the Wandering Minstrel', the series has featured music by composers whom England has aided and honored, in this case, Handel, Haydn, Mendelssohn, Beethoven and Stravinsky. Program notes included letters from these composers relating to experiences in England. Artists participating were Ruth Diehl, soprano; Bertha Melnik, accompanist; William Gephart, baritone; Zadel Skolovsky, pianist; Ernst Rosenberg, violinist, and Norman Hollander, cellist.

Hanya Holm Group

A capacity audience greeted Hanya Holm and her dance company at the Mansfield Theatre on the evening of March 17 when they made their first appearance of the season. The program consisted of two new works, 'Dance of Introduction' and 'The Golden Fleece', and two familiar ones, the 'Tragic Exodus' and 'Metropolitan Daily'.

The 'Dance of Introduction', with music by Henry Cowell, is in the realm of pure design. 'The Golden Fleece', on the other hand, is elaborately conceived and costumed in the surrealist manner after designs by the painter, Kurt Seligmann. Termed an 'Alchemistic Fantasy', it employs masks and

(Continued on page 25)

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LASZLO HEARD AS GUEST AT OHIO UNIVERSITY

Conducts Symphony and Appears as
Piano Soloist—Shares Baton
with Ingerham

ATHENS, OHIO, April 20.—Alexander Laszlo, pianist and conductor, appeared in both capacities as guest with the Ohio University Symphony, DeForest W. Ingerham, conductor, in the Memorial Auditorium on the evening of March 9.



Alexander Laszlo

Mr. Laszlo conducted Schubert's C Major Symphony and his own Improvisations on 'Oh Susannah' in the styles of Bach, Mozart, Schubert, Brahms, Liszt, Debussy and Gershwin. He also played as pianist, Beethoven's Rondo a Capriccio, Op. 129, Brahms's B Minor Rhapsody and the Chopin A Flat Polonaise. Mr. Ingerham conducted the orchestra in Albert's arrangement of a Bach Prelude, Chorale and Fugue, the Prelude to 'Lohengrin' and Chabrier's 'España' Rhapsodie.

William Hain Plans Active Spring

William Hain, tenor, will appear in Schenectady on April 24 under the auspices of the Thursday Musical Club and on April 25 in Albany under the auspices of the Monday Musical Club Chorus. Both these performances will be conducted by Dr. Elmer Tidmarsh. On April 28 he sings the Narrator in the 'St. John' Passion under the auspices of the Oberlin Conservatory of Music in Oberlin, Ohio. Then follows a week's engagement at the Cincinnati

Festival where he will sing Vladimir in 'Prince Igor' and the tenor role in 'Israel in Egypt'. He will give a recital at Middlebury College, Middlebury, Vt., on May 14. Following this he starts rehearsals for the Montreal Festival where he will sing in the Bach B Minor Mass, the Elgar 'Dream of Gerontius' and the Fauré 'Requiem', under Sir Thomas Beecham.

THREE ORCHESTRAS PLAY IN BALTIMORE

Barlow Conducts Adult, Youth
Programs—Stokowski Appears
—Kindler Ends Visits

BALTIMORE, April 20.—The Baltimore Symphony, Howard Barlow, conductor, at its sixth concert for adults on April 6, presented a Lenten program which consisted of the Haydn 'Passion' symphony, 'The Good Friday Spell' from Wagner's 'Parsifal' and Rimsky Korsakoff's 'Russian Easter'. As a novelty and as a courtesy to his New York associates, Mr. Barlow gave the initial performance of Meredith Willson's 'The Missions of Southern California'. Beethoven's Fifth Symphony was also heard.

Mr. Barlow entertained the large youthful audience at the young peoples program, on April 5 with his description of instruments and discussion of certain features of the compositions chosen. Elaine Johnson, a pupil of Columbus School, assisted Mr. Barlow.

Leopold Stokowski, conducted the Philadelphia Orchestra with the chorus and soloists of the Westminster Choir School in a presentation of Bach's 'Saint Matthew' Passion at the post season concert on April 7, at the Lyric Theatre.

With the closing program of the National Symphony conducted by Hans



CONTRALTO VISITS WYOMING

Kathryn Meisle, Contralto, in Sheridan, Wyoming, Where She Gave a Concert. From the Left: Mr. Blackledge, Sheridan Community Concerts President; Miss Meisle; Mrs. Bloom, Community Concerts Chairman, and Frederick Bristol, Accompanist

Kindler on April 1 at the Lyric Theatre before a capacity audience the local appearances of this visiting group were concluded for the season. The program had as its feature the Sibelius violin Concerto, in which Antonio Brosa, was the solo violinist. The Overture to 'The Creatures of Prometheus' by Beethoven was rewarding. A fine reading of the Brahms C Minor Symphony earned an ovation and in response, two Brahms waltzes were played as encores.

FRANZ C. BORNSCHNEIN

Rubinstein Sails for Honolulu

Artur Rubinstein, pianist, recently completed his fourth consecutive American tour with a series of West Coast appearances and embarked for Honolulu for his initial visit to that Island where he was to give six concerts between April 16 and 26. Mr. Rubinstein will then return to the United States to appear as soloist at the opening concert at the Lewisohn stadium on June 19 appearing with the New York Philharmonic-Symphony under the baton of Artur Rodzinski.

Sari Biro Fills Western Engagements

Sari Biro, pianist, left New York on April 15 to fulfil engagements in the West including recitals in Colorado and Utah. She was scheduled to appear as soloist with the Denver Symphony on April 20. Miss Biro, who recently completed a tour of twelve concerts in the Southern States, will be heard in a musicale to be given by Sarah Delano Roosevelt, mother of the President, in her New York home on April 28.

Hans Weiner Changes Name to Jan Veen

Hans Wiener, dancer, for professional, civic and phonetic reasons, is changing his name to Jan Veen. His school will be known as the Jan Veen Studio of Dance; his group will be called the Jan Veen Dancers; his hall will be called the Jan Veen Studio Hall.

Jan Peerce Completing Tour

Jan Peerce, tenor, began the final stage of his current coast-to-coast concert tour in Chicago on March 13. He appeared as soloist in a performance of Rachmaninoff's 'The Bells' with the

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New York Concerts

(Continued from page 23)

a multitude of symbols. The music is by Alex North. The opening dance had the great advantages of clarity and point, though it was somewhat anemic in atmosphere. But the 'Golden Fleece' seemed confused in motive and weak in movement. It is always dangerous to overload the dance with too much costume and too much symbolism. The audience was enthusiastic throughout the evening, and gave Miss Holm and her dancers a rousing welcome. Three men had been added to the feminine cohorts for this recital.

Ernst Wolff, Baritone (Debut)

Town Hall, April 15, evening:

'Vado ben spesso'.....Rosa
'Posate dormite pupille'.....Bassani
'Gioite al canto mio'.....Peri
'Lieben und nicht küssen dürfen'.....Scholze
'Die recht Stimmung'.....Telemann
'Das Bächlein'.....Gluck
'Eine sehr gewöhnliche Geschichte'.....Haydn
'Die Warnung'.....Mozart
'Der Kuss'.....Beethoven
'An die Leyer'; 'Lass sie hier gewesen';
'Der Lindenbaum'; 'Des Fischers Lie-
bes Glück'; 'Der Musensohn'.....Schubert
'Auf Flügeln des Gesanges'.....Mendelssohn
'Aufträge'.....Sennemann
'Der Gang zum Liebchen'; 'Mein Mädel
hat einen Rosenmund'.....Brahms
'Der Musikant'; 'Verschwiegene Liebe';
'Der Rattenfänger'.....Wolff

Without the usual attendant accompanist, Mr. Wolff appeared on the stage at this debut recital, seated himself at the piano, which was placed obliquely so that the singer faced his audience, and proceeded to give a series of performances all by himself. The voice is a high baritone and Mr. Wolff used it adroitly. In the lower range and in climaxes he forced it at times, to the detriment of its quality, but in many of the songs, especially those of a light texture, he sang very agreeably.

As to the question of self-accompaniment, it was inevitable that one function should get in the way of the other. Much of the time Mr. Wolff provided himself with excellent collaboration at the piano, but both rhythmically and dynamically he could not avoid irregularities and a monotony of mood in his performances. Not only did his seated posture seem to inhibit his breathing in giving support to tones, but it was also a distraction to the listener. The program was generous in extent and it showed a laudable interest in demonstrating the development of the Lied. A tendency toward sentimentality and a lack of intensity made themselves evident in the more exacting songs. Mr. Wolff's interpretations were more effective in the lighter portions of the program. The audience was large and it gave him a cordial welcome.

Anne Bandremer, Pianist (Debut)

Anne Bandremer, a young pianist of Brooklyn, made her debut at a recital in Town Hall on the evening of April 16. Her program included the Bach-Liszt prelude, 'Weinen, Klagen, Sorgen, Zagen'; the Gluck-Sgambati Melody from 'Orfeo'; Beethoven's Sonata in D Minor, Op. 31, No. 2; several works by Chopin; De-



Anne Bandremer



Ernst Wolff

bussy's 'Le Petit Berger' and 'Clair de Lune'; MacDowell's 'Winter'; Niemann's 'The Singing Fountain'; and Liszt arrangements of Alabieff's 'Nightingale' and Paganini's 'Campanella'. She was cordially received.

Barton Mumaw, Dancer

Barton Mumaw, for seven years a leading soloist in Ted Shawn's group of men dancers, made his debut as a solo recitalist at the Carnegie Chamber Music Hall on the evening of April 16 in the first of four programs. The choreography of the dances was partly by Mr. Mumaw and partly by Mr. Shawn, but all of them were more or less in the same style. Jess Meeker was active as accompanist, piano soloist and composer of much of the music utilized.

Mr. Mumaw is gifted with a good equipment for a dancer; he moves well, he shows capabilities of technical brilliance and he is unquestionably earnest. But the type of program which he offered at this recital, with its outmoded eclecticism of style and its embarrassing displays of subjective emotional excitement prevented the young dancer from achieving anything of note. Several of the dances, such as the 'Fetish' and the 'God of Lightning', were impeded by the excess of hardware in their costuming. Mr. Mumaw was at his best in passages of straight technique, unhampered by gaudy costumes or emotional implications. In the hands of a stern and merciless teacher he might develop the emotional self-control, the taste and perspective, and, above all, the intensity and strength of movement which one missed at this recital. The audience was of good size and it gave him a cordial welcome.

Frederick Bristol and Barbara Maurel Appear at Cosmopolitan Club

Frederick Bristol, pianist, and Barbara Maurel, contralto, gave a recital at the Cosmopolitan Club on the evening of March 3. Mr. Bristol began the program with a group by Debussy. Following this, Miss Maurel sang works by Torelli, Debussy, Beach and Mr. Bristol. The pianist closed the program with a group by Gerschewski, Bristol, Cowell, Poulenc, Friedmann-Gartner and Tansman.

Juilliard Alumni Give Concert

Members of the alumni of the Juilliard School of Music gave a concert in the MacDowell Club Auditorium on the evening of March 17. Three Fantasias for strings by Purcell were played by a string quartet consisting of Dorothy Minty and

Hinda Barnett, violins; Eugenie Limburg, viola, and Jean Schroeder, cello. Next came 'The Fruit of Love' and 'Heigh-ho Holiday' by Holborne, played by Llewellyn Bromfield, trumpet; Samuel Weisberg, horn; George Rhodes, and Malvin F. Wolfson, trombones, and William Barber, tuba. Debussy's Suite for flute, viola and harp was played by Anabel Hulme, Frank Brieff and Ann Evringham. Following the intermission, a Sonatina for cello and piano by Norman Dello Joio was played by Sterling Hunkins and the composer. Charles Naginsky's 'Nonsense Alphabet' was sung by Betty Martin, soprano, accompanied by Sergius Kagen, and the program closed with 'Music for piano and strings' by David Holden, played by the string quartet with Marcus Gordon at the piano.

Midtown Symphony Gives Mozart First Performance

What is claimed to be a first performance in New York of a Mozart work, was given by the Midtown Symphony under the baton of Zoltan Fekete in the auditorium of the Society for Ethical Culture on the evening of April 15. The symphony was composed while Mozart was visiting the Lombach monastery with his father at an early age and has been named the 'Lambach' Symphony. The score was brought to this country by Dr. Paul Nettl, now a member of the faculty of the Westminster Choir School in Princeton. The program also included Handel's 'Water Music', the Chausson Symphony in B Flat, the Overture to Verdi's 'The Sicilian Vespers' and the march from Goldmark's 'The Queen of Sheba'.

Otto Gruenbaum Plays at MacDowell Club

The New York College of Music presented Otto Gruenbaum, pianist, in a recital in the MacDowell Club Auditorium on the evening of March 14. The program began with two of Schubert's 'Moments Musicaux' and the same composer's 'Wanderer Fantaisie'. Szymanowski's Variations on a Polish Theme followed and after the intermission, Ravel's 'Ondine' and 'Alborada del Gracioso'. The program was concluded with a group of Chopin compositions including the F Minor Ballade, the Impromptu in G Flat, and two Etudes, that in F, Op. 10, and that in A Minor, Op. 25.

Juilliard Artists' Recital

The fifth of the artists' recitals at the Juilliard School of Music was given in the school auditorium on the evening of March 19. The program began with Beethoven's 'Cello Sonata Op. 102, No. 1, played by Felix Salmond. This was followed by a group of three excerpts from Handel works sung by Charles Hackett, accompanied by Anna Tafel. Mr. Salmond and Mr. Friedberg then played Beethoven's Sonata, Op. 102, No. 2. Mr. Hackett then sang a group of French songs by Loeffler, Debussy, Koechlin and Roussel, and the program closed with Brahms's Sonata in E Minor, Op. 38, played by Mr. Salmond and Mr. Friedberg.

Mozart Society Gives Concert

The Mozart Society presented the Budapest String Quartet and Mieczyslaw Horszowski, pianist, in a concert at the home of Mrs. Reginald DeKoven on March 9. The program included the Quartet in D, K. 499; Rondo in A Minor, K. 511; Variations in B Flat, K. 500; and the Piano Quartet in E Flat, K. 493. The Society plans a series of four concerts next season presenting Elisabeth Schumann, Rudolf Serkin and the Busch String Quartet.

MIKHAIL SHEYNE, pianist. MacDowell Club, March 25, evening. Brahms F Minor Sonata, Hummel's Rondo in E Flat, Op. 11, and Twenty-four Preludes of Chopin.

MARGUERITE MEEKER, soprano. Henry Levine, accompanist. Carnegie Chamber Music Hall, March 24, evening. Aria from 'Don Giovanni' and song groups in Italian, German and English.

KATHRYN GLOFELTY, mezzo-soprano. RALPH STOUGHTON, pianist. Milford Snell,

accompanist. The Barbizon, April 1, evening. Aria from Bemberg's 'La Morte de Jeanne d'Arc', songs by Paisiello, Brahms, Wolf, Arensky, Carpenter and others. Bach Liszt Prelude and Fugue in A Minor and pieces by Brahms, Rachmaninoff and Ravel.

MARTHA MORTON, WALTER SCHOENEWEIS, duo-pianists. The Barbizon, March 18, evening. Brahms's Haydn Variations, a Suite by Beryl Rubinstein, the Polka and Fugue from 'Schwanda' and a group of shorter works by Bach, arranged by various composers.

THOMAS MOORE, baritone. FREDERICK MANZELLA, violinist. Erna Meese Cinque and Aileen Strothers, accompanists. The Barbizon, April 15, evening. Song groups by Wolf, Brahms, Debussy, Hahn and others, including songs in English. Mendelssohn Concerto and shorter works by Fauré-Elman, Falla-Kreisler and others.

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GOOSSENS CONDUCTS HIS OWN SYMPHONY

**Horowitz Plays Rachmaninoff
Concerto—Koussevitzky
Shares Baton**

BOSTON, April 16.—Symphony Hall was dark until the twenty-first pair of concerts on April 10-11, when the program was livened by the presence of Eugene Goossens as conductor of his own work, and Vladimir Horowitz who returned to Boston after an absence of ten years as soloist.

Overture to "The Marriage of Figaro".....Mozart
Symphony, Op. 58.....Goossens
(First performance in Boston; conducted
by the Composer)

Concerto in D Minor No. 3.....Rachmaninoff

In addition to conducting his own work, Mr. Goossens also conducted the opening item, and a more spirited performance of the merry Overture we have not heard from the orchestra in some time. Mr. Goossens took advantage of a virtuoso instrument to step up the tempo, yet the outline was clear and the ensemble perfect. The entire performance had sparkle and brilliance.

Mr. Goossens's Symphony, while listed as Opus 58, is his first work in this form. It is in the composer's usual idiom, that is to say, it toys with dissonance and angularity of melodic line. It is also decisively rhythmic, orthodox in form and reflects to a certain extent, the composer's reaction to the Munich crisis of September, 1938. Mr. Goossens's work won him an ovation which brought him to the platform many times.

Horowitz Wins Ovation

Ten years is a long time for a pianist to absent himself from a concert hall. Mr. Horowitz had not played with the orchestra since 1931. His was a superb performance. The fierceness with which he once was wont to attack the keys has now given place to a most beautifully matched scale. Mr. Horowitz has also tempered his touch so that it now is mellow in addition to its virility. His success in the Rachmaninoff Concerto was immediate and the audience gave him well deserved approbation, recalling him numerous times to the platform. Dr. Koussevitzky also shared in the triumph, and justly, since his was the conductor's hand which led the orchestra in a finely delineated accompaniment.

Dr. Koussevitzky also conducted the final pairs of concerts in the Monday-Tuesday series on April 14-15, presenting the following:

Symphony in G Minor (K.550).....Mozart
'Lieutenant Kije'.....Prokofiev
Symphony No. 2, Op. 43.....Sibelius

Upon this program Dr. Koussevitzky

lavished all the resources, seemingly, of the entire orchestra. We were charmed when he offered the Mozart symphony at a recent Friday concert, but the performance on Monday night appeared to surpass the previous one.

The Prokofiev item is familiar and its fooling was again thoroughly enjoyed by an applauding audience, but it was the Sibelius opus which really swept one off his feet. Seldom has Dr. Koussevitzky and this orchestra risen to greater heights of eloquence. The performance on Monday night roused the audience to stamping as well as applauding a thrilling performance.

CHAMBER SOCIETIES ADD TO FORTNIGHT

**Ancient Instruments Ensemble
Gives Last Concert—Jelmar
and Gottschalk Heard**

BOSTON, April 17.—The third and final concert of the season was given by the Boston Society of Ancient Instruments in the Women's City Club.

This society, founded by Alfred Zighera and Putnam Aldrich performs a real service in bringing to the attention of music lovers of Boston the rich heritage of the works left by early composers. In addition to Messrs' Aldrich (harpsichord) and Zighera (viola da gamba) there were Paul Fedorowsky (descant viol), Albert Bernard (treble viol), and Gaston Dufresne (violone), assisted by Olga Averino (Mrs. Paul Fedorowsky) soprano. The program items were called from works by Maurizio Cazzati, Sonata for three viols and harpsichord; Louis De Caix d'Herve, Pieces de viole for viola da gamba with harpsichord; Francois Couperin, Premiere Lecon de Tenebres for soprano and continuo (viola da gamba and harpsichord); Giovanni Gabrieli, Three Canzoni for four viols; Two Preludes and Fugues from Bach and the Variations on 'Est-ce Mars' by Sweelinck, played on the harpsichord; Monteverde's 'Ed e pur dunque vero' for soprano, two viols and harpsichord, and a group of Dances by Praetorius for four viols and harpsichord.

Although one could not quarrel with the presentation of the instrumental items it seemed that this program was lighter in texture than those which have preceded it. In selecting music for such

programs there is also the problem of preparation, since the society, with the exception of Mr. Aldrich, is composed of members of the Boston Symphony, but if the works were not altogether representative of their composers at the peak, they were nevertheless charming. Mme. Averino was not at her best, possibly because these works are not especially well adapted to her quality of voice. An appreciative audience gave evidence of complete enjoyment throughout the evening.

The final concert of the Boston Flute Players' Club was given in the ballroom of the Hotel Vendome, the artists being the Sanroma-Burgin-Bedetti Trio, and Georges Laurent, flute; Willem Valkenier, French horn; Georges Mager, trumpet, and Jacob Reichman, trombone. This is another society of musicians who offer music out of the ordinary, and to Mr. Laurent as musical director should be given credit for programs which are stimulating and instructive. The program included the Weber Trio, Op. 63 for Piano, flute and 'cello; Walter Piston's Trio for piano, violin and 'cello; Poulenc's Sonata for French horn, trumpet and trombone, and Ravel's Trio for piano, violin and 'cello. An audience of good size warmly applauded the program, with Mr. Piston taking a bow at the conclusion of his Trio.

At the College Club, Maria Jelmar, formerly of the Munich State Opera and the Vienna Folk Opera, gave a successful recital of arias, Lieder and ballads, and in Jordan Hall, Nathan Gottschalk played a program of music for violin, culled from the works of Desplanes-Nachez, Brahms, Mozart, Chaussou, Falla and Vieuxtemps. Leonid Hambro assisted at the piano, and the audience was warmly applauding.

Ray Lev Is Soloist with Orchestras

Ray Lev, American pianist who was heard in recital in Carnegie Hall on March 24, has also appeared as soloist in the Schumann Concerto with the Civic Orchestra conducted by Eugene Plotnikoff in a broadcast concert from the Brooklyn Museum on March 20, and as soloist in the same work with the Columbia University Orchestra in the McMillan Theatre on March 22. Earlier in the season Miss Lev was heard in recital at Jonathan Edwards College of Yale University and at Steinway Hall, opening the Annual Matthay Association Convention.

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counselor, field representative and personal representative, has established her own bureau, the Dolores Hayward Concert Management, with offices in Steinway Hall, New York. Eugenia Buxton, mezzo-soprano of the Metropolitan Opera, for whom Miss Hayward has

been personal representative for the last four years, will be under the new management. Francia White, lyric soprano, soloist in the weekly broadcast of the American Telephone and Telegraph Hour, was added to Miss Hayward's list this season.

After a sixty performance season at the Metropolitan Opera and the subsequent tour with the company, Miss Petina will fly to the coast for an engagement with the Los Angeles Civic Light Opera Association in 'The Chocolate Soldier.'

Miss White will be soloist with the Baltimore and Ohio Glee Club in Washington, D. C., on April 29 and again with that organization at the Lyric Theatre in Baltimore on May 1. She will also appear in the leading role of 'Naughty Marietta' which is to be given the week of May 19 in Los Angeles and the week of May 26 in San Francisco by the Los Angeles Civic Light Opera.

Eugenia Buxton has appeared extensively throughout the east this season and is at present concluding a southern tour. In August she is to be guest artist for the Annual Sigma Alpha Iota Convention to take place in Los Angeles and will make several other appearances on the coast during that month. Her 1941-42 season is heavily booked.

Arnold Chaitman Wins Music Award

BOSTON, MASS., April 20.—Arnold A. Chaitman of Dorchester, Mass., student of composition with Quincy Porter at the New England Conservatory of Music, has been awarded the 1941 Joseph H. Bearns prize of \$1200, which is bestowed annually by Columbia University for the best musical composition by an American composer between eighteen and twenty-five years. The composition is entitled 'Sinfonietta for Strings'. Mr. Chaitman was awarded a diploma with honors by the New England Conservatory of Music, in 1939 and has continued his studies in composition with Mr. Porter, dean of the faculty of the conservatory. His composition 'A Jazz Passacaglia' was played at a "Pops" Concert in Boston in June 1939.

Branscombe Conducts Chorus in Boston

BOSTON, April 20.—Gena Branscombe conducted the augmented Choral Society of the Massachusetts State Federation of Music Clubs on March 31 at a festival of music held at the Copley Plaza. The chorus was heard in works which are to be sung by the National Chorus of 1,000 under Miss Branscombe's direction at Atlantic City on May 20.



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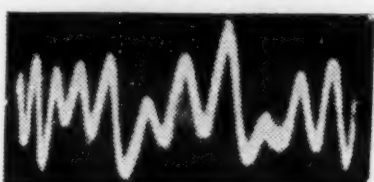
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Philadelphia

(Continued from page 22)

presented a program of "Modern American Music." Roy Harris's quintet for piano and string quartet opened the evening with Waldemar Dabrowski, Baruch Altman, Ernest Goldstein, Albert Falkove and Rohini Coomara, as performers. Next, Barbara Troxell, soprano, with Eugene Bossart at the piano, offered a group of songs by Samuel Barber, and Charles Martin Loeffler's Rhapsodie, 'L'Etang', for viola, oboe and piano, was played by Albert Falkove, Ralph Gomberg and Renée Longy Miquelle. Five songs by Jeanne Behrend followed, with Hilda Morse, soprano, and the composer at the piano. Miss Behrend was also heard in piano pieces by Randall Thompson and David Guion. The remaining numbers were a sonata for violin and piano by Lukas Foss, interpreted by Eudice Shapiro and the composer, and Carlos Salzedo's Concerto for harp and seven wind instruments. Mr. Salzedo conducted, Janet Putnam was the solo harpist, and Curtis students made up the ensemble.

Interesting and stimulating was a program of contemporary American and Russian chamber music at the New Century Club Auditorium on April 4. Quincy Porter's Sonata No. 2, for violin and piano, was soundly set forth by Herbert Baumel and Leonard Bernstein, these two artists also joining with William Saputelli, 'cellist, in the performance of Aaron Copland's trio 'Vitebsk'. The Russian composers were Nikolay Miaskovsky and Dimitri Shostakovich, the former represented by his string quartet No. 5, in E Minor, Op. 47, ably played by Julius Shulman, Arthur Cohn, Gabriel Braverman and Emmet Sergeant. The Shostakovich number was his string quartet, Op. 49, played by Baruch Altman, Irving Zipper, Philip Goldberg and Nathan Gershman. The occasion also afforded a talk by Nicholas Slonimsky on "Contemporary American and Soviet Music-Points of Contact."

Under the auspices of the Philadelphia Forum, a concert in the Academy of Music on April 4 was distinguished by several of Paul Nordoff's songs with Ruth Bickford, soprano, and the composer at the piano. With Allison R. Drake as collaborating artist, Mr. Nordoff also took part in the performance of a group of his two-piano compositions. Additional pleasure was contributed by Joseph Battista, gifted young Philadelphia pianist, in numbers by Chopin, Debussy, and others, and by Iso Briselli, violinist, in Ysaye's D Minor sonata and pieces by Ravel, Loeffler, Milhaud and Espejo.

On April 7 Frank Mannheimer, American pianist recently returned from

abroad, appeared for the benefit of the Myra Hess Fund for the London Gallery concerts. On April 8 at a Philadelphia Music Club concert in the Bellevue-Stratford, Eudice Shapiro, violinist, assisted by Ralph Berkowitz, pianist, delighted as guest-artist, and others in effecting an enjoyable program were Thelma Davis, contralto, Thomas Perkins, baritone, and Blanche Hubbard, harpist. Frances McCollin, pianist and composer, provided an illustrated talk on "Music in Nature."

Chilean Music Discussed

"Contemporary Music of Chile" was the theme of a lecture-recital at the Philadelphia Art Alliance on April 10 with Dr. Otto E. Albrecht of the University of Pennsylvania faculty presiding. An address on Chilean music was given by Dr. Eugenio Pereira of the University of Chile and taking part in the program were Lila Cerda, Chilean soprano, and three Philadelphia artists—Fanny Sharfsin Harris, violinist, and Robert H. Elmore and Henry Harris, pianists. Listed were piano pieces by Pedro Umberto Allende, Prospero Bisquertt, and Domingo Santa Cruz; songs by Carlos Isamitt, Jorge Urrutia, Pedro Umberto Allende, and Afolfo Allende; numbers for violin and piano by Domingo Santa Cruz. The concert was under the auspices of the music committee, Dr. Thaddeus Rich, chairman.

Blake Ritter, baritone, and Harriet Gyllenhaal, pianist, entertained a Duo Music Club audience at the Hotel Walton on April 10, there also being a discussion of Wagner's 'Parsifal' by Lewis James Howell.

On April 6 a Brahms program was given by the Curtis String Quartet with Edith Evans Braun, pianist, as assisting artist, in the music room of Mr. and Mrs. Henry S. Drinker under the auspices of the Chamber Music Society. The string quartet in C Minor, Op. 51, No. 1; the Quintet in F Minor, Op. 34, for piano and strings, and the Sonata in F Minor, Op. 120, No. 1 were played.

DASH TO CONDUCT MAY BACH FESTIVAL

Two Organizations to Join in Annual Programs—Twelve Cantatas Scheduled

PHILADELPHIA, April 20.—The Philadelphia Bach Festival Society and the Philadelphia Choral Festivals Society jointly announce the third annual Philadelphia Bach Festival for May 2 and 3, in Saint James's P.E. Church with James Allen Dash conducting. Participating in the three programs scheduled will be the Philadelphia Bach Festival Chorus of 160 singers, and the

following soloists: Agnes Davis and Margaret Keiser, sopranos; Jean Watson and Thelma Davis, contraltos; Albert Munson, tenor, and Blake Ritter, bass. Accompaniments are to be played by the orchestra of the Philadelphia Opera Company and Randall Wilkins and Robert E. Miller will be at the organ and harpsichord respectively.

In all, twelve church cantatas are listed for presentation and will be sung in English, the translations from the original German being made or revised by Henry S. Drinker, president of the two sponsoring societies. Billed for the opening session are: No. 11, 'Praise to God on High', No. 180, 'Deck Thyself My Soul with Gladness', No. 140, 'Sleepers Wake!' and No. 21, 'My Heart and Soul Were Sore Distressed'.

The program on the afternoon of May 2 comprises: No. 65, 'Sages of Sheba', No. 150, 'Lord to Thee Lift I My Soul', and No. 68, 'God So Loved the World'. That evening No. 34, 'O Fire Everlasting', No. 104, 'Thou Shepherd Bountiful', No. 53, 'Strike You Now, O Longed-for Hour' (for contralto solo), No. 27, 'Who Knows How Near', and No. 50, 'Now Hath the Hope' will be offered.

SCHOOL ENSEMBLES ADD TO FORTNIGHT

Curtis Institute, U. of P. Choirs Settlement Schools and Other Groups Contribute

PHILADELPHIA, April 19.—Under Alexander Hilsberg, the Curtis Institute Symphony provided the musical program on the occasion of the presentation of the Philadelphia Award to Marian Anderson in the Academy of Music on March 17. Works played were Wagner's 'Rienzi' Overture; Arensky's Variations on a Theme of Tchaikovsky, and Tchaikovsky's 'Francesca da Rimini'.

With Earl McDonald as conductor and commentator, the University of Pennsylvania Choral Society and A Cappella Choir were heard in Irvine Auditorium on April 2, presented by the Department of Music. The program dealt with "The Evolution of Choral Forms" and the music ranged from the Sixteenth Century to the present. Dr. McDonald was represented by his 'Dirge for Two Veterans', for women's voices with soprano solo, and 'Pioneers, O Pioneers', for mixed chorus, and by his transcriptions of the spirituals, 'The Ole Ark's A-Moverin' and 'De Gospel Train'.

Mozart's Sonata in D, for two pianos, engaged Guy Marriner and Paula VanValkenburgh at the Franklin Institute on April 13. The program also brought Rachmaninoff's C Minor piano Concerto, Mr. Marriner playing the solo part and Miss VanValkenburgh the accompaniment.

In continuation of a series of seventy-first anniversary recitals, the Zeckwer-Hahn Philadelphia Musical Academy presented an enjoyable chamber-music program on April 17. Participating were America Tomei, French horn; Florence Decimo Levengood, piano, and the Zeckwer-Hahn String Quartet, Raymond Brown and Julius Kunstler, violins, Albert Falkove, viola, and Walter Schmidt, cello.

Joseph Schwarz, pianist, and his son, Boris, violinist, gave Sonatas by Bach, Mozart, Beethoven, and Richard Strauss at a faculty recital in the Settlement Music School on March 30.

Joseph Levine, pianist, and Jacob

by Mozart, Beethoven, and Franck at the New Center of Music on March 23.

On the same day a concert at the Youth Arts Forum included Shostakovich's Quartet Op. 49, and Samuel Barber's 'Dover Beach'. The ensemble consists of Baruch Altman and Irving Zipper, violins; Philip Goldberg, viola, and Nathan Gershman, cello. In the Barber number the baritone solo was sung by David Brooks. Other artists were Noah Belski, violinist, Vladimir Sokoloff, and Sylvia Haber, pianists.

'An Evening of Bach' at the Curtis Institute of Music on March 20, was given by Lea Luboshutz and Marian Head, violinists; William M. Kincaid, flutist; Edith Evans Braun, pianist, and a chamber-orchestra of nineteen pupils. Louis Vyner and Judge Curtis Bok were the conductors.

New All Star Series Planned

PHILADELPHIA, April 20.—Emma Feldman's plans for next season's All Star Concert Series, the eighth under her management, include the Original Ballet Russe, Kirsten Flagstad, Jascha Heifetz, Vladimir Horowitz, and the New York Philharmonic-Symphony, with a guest-conductor to be announced. W. E. S.

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Obituary

William Danforth

SKANEATELES, N. Y., April 19.—William Danforth, who for the past two or three decades has been unrivalled in certain Gilbert and Sullivan roles, died here on April 16, after a long illness. He was seventy-three years old.

He was born in Syracuse on May 13, 1867, the youngest of five children of Spencer Daniels. He changed his name to avoid complications when appearing with Frank Daniels in the late nineties. His debut was made at the age of eleven as Dick Deadeye in a child production of 'Pinafore' at the Weitung Opera House, Syracuse in 1878. Sam S. Shubert was a box-office clerk in the theatre at the time. During his career he played in the same operetta the roles of Dick Deadeye, Captain Corcoran, Sir Joseph Porter and Little Buttercup. While still a boy he sang leading roles in 'Olivette', 'Fatinitta', 'The Chimes of Normandy' and 'Patience'. In 1899, he appeared with Frank Daniels in 'The Ameers', 'The Wizard of the Nile' and other works. He had also sung a decade earlier with De Wolf Hopper in 'Wang', in which Hopper made his first big hit.

It was, however, in Gilbert and Sullivan roles that he is chiefly remembered by the present generation. Among his best roles were The Grand Inquisitor in 'The Gondoliers', the title-role in 'The Mikado', Sir Despard Murgatroyd in 'Ruddigore', and Wilfred Shadbolt in 'Yeomen of the Guard'. He also sang leading roles in many important musical comedy productions.

He married Norma Kopp, a light-opera singer, in 1898, and they appeared together in numerous pieces. He is survived by his wife, a daughter and a son.

(Photograph by Courtesy of Photoplay-Movie Actor.)

Pearl Curran

LARCHMONT, N. Y., April 17.—Pearl Gildersleeve Curran, song composer, died yesterday in hospital in New Rochelle after an illness of two months. She was sixty-five years old.

Mrs. Curran was the daughter of James H. Gildersleeve and was born in Denver, Col. She showed musical talent at an early age and was taught piano. She also attended Denver University, but did not begin composing until she was nearly forty. Her song, 'Life', was sung by Caruso at one of the Bagby musicales at the old Waldorf-Astoria. Another of her best known songs, 'Dawn', was refused by four publishers before it was published. Another song, 'Nocturne', was first sung by John Charles Thomas. Her published works include about forty titles, some of which were songs written for her grandchildren. In a number of cases she also wrote her own texts. Her husband, a daughter and three grandchildren survive.

Isidore Witmark

Isidore Witmark, a founder and former president of M. Witmark and Sons, music publishers, died in hospital of pneumonia on April 9, after a short illness. He was seventy-one years old.

Born in New York in 1871, he embarked on a small printing enterprise with his brother, Jay, in 1883. While still a boy, he published his first song, 'A Mother's a Mother After All' which he wrote for his brother Julius, who had an excellent treble voice and who sang it with the Thatcher, Primrose and West Minstrel Show. In 1886, the brothers began the publication of music with 'President Cleveland's Wedding March'.

It was in 1898 that the firm began pub-



William Danforth

PHILHARMONIC ISSUES ROSTER OF SOLOISTS

Eight Pianists, Six Violinists and One 'Cellist to Be Heard in Centennial Season

A distinguished roster of soloists has been planned for the Centennial season of the New York Philharmonic-Symphony, John Barbirolli, regular conductor. All are instrumentalists. Eight pianists, six violinists, and one 'cellist will appear.

The pianists include Robert Casadesus, Josef Hofmann, Eugene List, Sergei Rachmaninoff, Artur Schnabel, Rudolf Serkin and Reginald Stewart.

The violinists will be Adolf Busch, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin, and the concertmaster and assistant concertmaster of the orchestra, Mishel Piastro and John Corigliano.

The first 'cellist of the orchestra, Joseph Schuster, will also be heard.

The dates of engagement for the nine previously announced conductors of the Philharmonic for 1941-42 are as follows: Leopold Stokowski conducts the opening fortnight of the season, beginning with the concert of Oct. 9; Mr. Barbirolli directs the next two weeks and returns for six weeks in the Spring; Bruno Walter, Artur Rodzinski and Dimitri Mitropoulos each take the baton for four weeks—Mr. Walter for a period divided between Spring and Autumn; Dr. Rodzinski for the concerts of Nov. 19 through Dec. 14; and Mr. Mitropoulos the concerts of Dec. 18 through Jan. 11. Serge Kousse-

lishing the scores of Victor Herbert operas with 'The Fortune Teller' in which Alice Nielson, later a singer in Grand Opera, made her first Broadway success. Among other works of Herbert's which they brought out were 'Mlle Modiste', in which Fritz Scheff forsook grand for light opera, 'Babes in Toyland', 'Naughty Marietta', Romberg's 'The Student Prince', 'The New Moon' and 'Desert Song' were all published by them, also works by George M. Cohan. Song hits published by the firm included 'The Picture That Is Turned Towards the Wall', 'My Wild Irish Rose', sung by Chauncey Olcott, and 'Tammany'.

The Witmark company was absorbed in 1928 by Warner Brothers, but the name was retained in the Warner-Harms-Witmark Co. Isidore was the last to retire. In 1939, he published a book, 'From Ragtime to Swingtime'.

Chester Wilson Rosekrans

SAN FRANCISCO, April 15.—Chester Wilson Rosekrans, tenor, who was responsible for the adoption of Music Week in this city, died on April 8, at the age of sixty-seven. He had been soloist for a number of years in the choirs of both Trinity and the Congregational Church. During the first World War he organized the San Francisco Recreation League, which gave concerts in hospitals and camps, and later the San Francisco Civic Association, which carried on this work in prisons and hospitals in Northern California. M. F.

Pacie Ripple

Pacie Ripple, light opera tenor and actor, died in hospital in New York on April 16, after a brief illness. A native of Dublin, Ireland, he studied singing in Italy and made his debut in England with the Carl Rosa Opera Company, and also sang with the Savoy Opera Company under the direction of Sir Arthur Sullivan. His last New York engagement was with William Gaxton and Victor Moore in 'Anything Goes'. He had directed the Savoy Opera Company, an amateur organization in Philadelphia, for eight years. His wife, the former Alice McComb of San Francisco, survives him.

vitzky, Eugene Goossens and Fritz Busch each conduct for a fortnight, and Walter Damrosch will lead a pair of concerts. This will be the first time that Dr. Koussevitzky, director of the Boston Symphony, will have made a guest appearance with any American orchestra, and the dates for his appearances are Jan. 22, 23, 25, 29, 30 and Feb. 1.

Orchestral Concerts

(Continued from page 10)

and the music was permitted to speak in its own proud Handelian voice.

Sir Thomas has an enviable reputation as a Mozart interpreter which he reinforced by his reading of the 'Paris' Symphony on this evening. It was a clean performance, kept well within the Mozartian frame, but sweeping to its animated close through a myriad of delightful phases.

The tight-knit Sibelius Seventh was very well played. It is all too rarely heard in our concert halls and Sir Thomas's reading was extremely gratifying. The Tchaikovsky Fantasy was a fitting conclusion and the ensuing ovation was well merited. K.

Second Viennese Concert Held

The second evening devoted to the Masters of Viennese Music was presented in Carnegie Hall on March 31 before a well disposed audience. Sixty-five members of the Philharmonic-Symphony contributed the major service of the program, playing under David Mendóza, Joseph Cherniavsky, Jaromir Weinberger, Ralph Benatzky and Robert Stolz. Johann Strauss was well represented, as he must be on a Viennese program. The Overture to 'The Gypsy Baron'; the Csardas from 'Die Fledermaus', sung by Ella Flesch, soprano; the Love Waltz, orchestrated by Maurice Baron and sung by Anne Rosellé, soprano; and the 'Wine, Women and Song' Waltz were heard.

Fannie Hurst made a short address welcoming the musical heritage of Vienna to America. Gerhard Pechner sang Austrian musical comedy hits accompanying himself at the piano. Miss Roselle was heard in Marietta's Song from Korngold's 'Die Tote Stadt'. Mr. Weinberger conducted his 'Polka and Fugue' from 'Schwanda'. Kitty Carlisle, engaging musical comedy star, sang excerpts from Mr. Benatzky's 'The White Horse Inn'. Jolanthe Garda, accompanied by Frederick Bland, sang works by Mahler, Marx, Wolf and Heuberger. Mr. Stolz conducted a medley of his most popular works, including the inevitable 'Zwei Herzen in dreiviertel Takt'. Bert Jahr, bass-baritone, sang a Mozart aria and Schubert's 'Aufenthalt'. Leo Fall's Overture to 'Dollar Princess' was also played. K.

Dorfmann Is Soloist with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; Ania Dorfmann, pianist, assisting artist. Carnegie Hall, April 6, afternoon:

Overture to 'The Secret of Suzanne'.....Wolf-Ferrari
Concerto for Piano and Orchestra in A Minor, Op. 16.....Grieg
Symphony in D Minor.....Franck

Miss Dorfmann revealed a surprising strength, for one of the gentler sex, in her rendition of the Grieg Concerto. Unfortunately this was not always to the best interest of the work. Her fingers flew with breath-taking haste and without mishap, but the concentration on volume and digital dexterity precluded the desirable attention to nuance and sonority throughout much of the performance. Miss Dorfmann did lay aside her pyrotechnics in the Adagio, opening the way to some delightful tone coloring as well as a relief from the fortes that preceded and followed it. Mr. Barbirolli supplied accompaniment in keeping with his soloist's conception, to such an extent that the pianist was outdone in the closing Allegro.

The performance of Franck's Symphony was broad and loud, but not always

stirring. It was again in the slow movement that the highest musical achievement was made, the choirs of the orchestra offering some beautiful playing when not overdriven. Although the opening Overture did not convey all the delicacy inherent in the work, it was a pleasant addition to the program.

All of the works heard on this afternoon were included on the program of the previous evening with the exception of the Wolf-Ferrari Overture. The Overture to Weber's 'Die Freischütz' was heard in its stead. K.

Rossini, Mendelssohn, Berlioz

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, April 5, evening:

Overture to 'Il Signor Bruschino'.....Rossini
'Scotch' Symphony.....Mendelssohn
'Les Franc-Juges' Overture.....Berlioz
Love Scene and Scherzo from 'Romeo and Juliet' Symphony.....Berlioz
'Rakoczy' March.....Berlioz

Three composers who have sometimes stood in need of a friend in the concert halls were brilliantly befriended by Mr. Toscanini at this concert. The Rossini overture, which made no particular impression when 'Il Signor Bruschino' had its brief hour on the stage of the Metropolitan some eight years ago, was found to possess an unsuspected measure of charm, part of it to be associated with the ancient wheeze whereby the violinists tapped their stands with their bows.

Mendelssohn's 'Scotch' Symphony was made to blossom as the rose under Mr. Toscanini's solicitous attention. But more than Rossini, more than Mendelssohn, it was Berlioz whose utterance was freshened and spirit quickened by the Toscanini magic. Whether it was the early overture, the affectionate and atmospheric love music, the lilting and delicate scherzo or the showy and pompous march, the playing was of that superb order that is none the less enchanting because with Toscanini it has come to be expected. T.

Toscanini and 'Parsifal'

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, April 12, evening:

Symphony No. 6 ('Pastoral').....Beethoven
Prelude and 'Good Friday Spell' from 'Parsifal'.....Wagner
'Over the Fields and Woods' and Rustic Dance from 'Piedmont Suite'.....Sinigaglia
Overture to 'La Gazza Ladra'.....Rossini

This was a strangely made program. So much so that the light lyricism of Sinigaglia's very Italian suite and the banal fireworks of the Rossini overture came as something of a shock after the sombre and reverential mood of the 'Parsifal' music. But the playing was of a superlative order throughout. The time has long since passed when there could be anything of discovery in the clarity, the sunlight, the rhythmic elan and the beauty of sound that go to make Toscanini's achievement of the 'Pastoral' so treasurable an experience. And surely he sounds to its depths the anguished beauty and the spirit of redemption that breathes and pulses through the mystical but intensely human 'Parsifal' music. If we must have 'La Gazza Ladra', let us have it from him—but not, please, Mr. Toscanini, after 'Parsifal'! O.

Beecham Conducts Second Program

The New York City Symphony concert in Carnegie Hall on the evening of April 13 was another unqualified triumph for the guest conductor, Sir Thomas Beecham, who mounted the podium for the second time. The choirs of the orchestra sounded rich and secure, the music spoke freely for the composers and the large audience was vehemently pleased with all. A sprightly performance of Haydn's Symphony No. 2 in B Flat opened the program. Each movement was right, without undue stress and always maintaining an essential art form.

Sir Thomas is particularly able by temperament and technique to bring the spirit of Eighteenth Century music cleanly and delightfully before the modern auditor. Mozart's Symphony No. 36 in C ('Linz') followed the Haydn opus and was, if pos-

(Continued on page 31)

CHOIRS PARTICIPATE IN GRECIAN PAGEANT

Musical and Dramatic Spectacle Presents Episodes in Country's History

CHICAGO, April 20.—A musical and dramatic spectacle, entitled 'Immortal Greece', was given at the Civic Opera House on April 6. It was written by Peter S. Lambros, editor of the *Greek Star*, and staged by Jean Fardoulis, with the assistance of Manuel Baroumis and Minas Booras. Nicholas Varzos conducted. Dances were created by Mary Vandas. The pageant depicted episodes in Greece's 3,000 years of history. Some of the principals who took part in this huge spectacle were Marion Booras, Thalia Diamandis, Lucyle Harmantas, Toola Darelis, Vrysoulia Pantopoulos, Margarita Agreneva Slavinsky (directing the Russian choirs of St. Peter and St. George churches), Miss Vandas, Mr. Baroumis, Mr. Booras, Joseph Cristea, Mr. Fardoulis, Edward Gross, George Raftis, to mention only a few.

The performance, despite its many scenes and huge cast, moved with dispatch and was decidedly impressive.

On April 3, the Marshall Field Choral Society, Edgar Nelson conducting, with John Charles Thomas, baritone, as soloist, gave its thirty-fifth annual Spring concert in Orchestra Hall. Mr. Nelson seemed able to get just the right proportion of tone. Mr. Thomas's contribution added further lustre to the program. He sang with unusual zest and vitality.

The South Works Glee Club numbering some thirty-five young women-workers from the steel mills of Gary, Ind., gave its initial concert in the South Shore High School auditorium on April 14 under Horace Anderson. Mr. Anderson was for many years assistant conductor to Father William J. Finn, founder of the Paulist Choristers. The South Shore Glee Club reflected his excellent training. Josephine Nich, soprano, displayed a voice of much charm. In two of the compositions the glee club was assisted by the South Works male double quartet, Robert Ritchie, accompanist. Evelyn Larson, who served as accom-

panist, was a soloist of fine attainments in the Grieg Concerto. Robert Danks, baritone and member of the male quartet, sang with Miss Nich the duet 'The Cherubic Host' by Gaul. A capacity audience greeted the young singers.

Local Orchestras Perform Novelties

(Continued from page 20)

Mr. Solomon conducted an extremely moving performance of Roussel's tense though beautiful Symphony No. 3 in G Minor.

Herman Clebanoff, former concert master of the Illinois Symphony, appeared with the orchestra on March 24 in the Great Northern Theater. Mr. Solomon conducted. Mr. Clebanoff played Bach's Concerto for Violin in E and Respighi's 'Autumnal Poem' for violin and orchestra.

The novelty on the program was Benjamin Britten's Variations on a Theme of Frank Bridge for String Orchestra. It received an eloquent reading.

The orchestra's program on March 17 presented works by Gluck, Beethoven and Haydn. The only novelty of the evening was Anis Fuleihan's Suite, 'Mediterranean'. Jenska Slebos, the orchestra's first cellist, appeared as soloist in the Haydn concerto.

The 'Mediterranean' Suite was performed with an animation that brought out the full flavor of the attractive work.

The Chicago NYA Orchestra, conducted by Irwin Fischer, gave the last of a series of three Spring concerts in the Goodman Theater on April 6. Lois Bichl, principal cellist of the Woman's Symphony, was soloist in Léon Boellmann's Symphonic Variations for cello and orchestra.

The youthful orchestra, under its keen-minded young conductor, performed skillfully in a program including a fragmentary novelty called 'Dawn' by Storm Bull, Chicago pianist; Gluck's Overture to 'Iphigenie en Aulide'; Irwin Fischer's transcription for string orchestra of the Andante movement from Bach's A Minor Violin Sonata; Mozart's 'Prague' Symphony; and Rimsky-Korsakoff's 'Russian Easter'.

At the second concert of this series on March 23, David Chausow, nineteen-year-old concert-master, was the soloist. Works by Mozart, De Lamarier, Haydn and Smetana were played. David Chausow played the solo part of Karl Goldmark's Concerto in A Minor for violin and orchestra.

The Civic Orchestra, a training school for symphony players, gave its third concert of the season in Orchestra Hall on March 23 conducted by Hans Lange. The program included works by Mozart, Borowski, Ravel, Gluck and d'Indy.

The final program in the Illinois music project's Young Artists Series was held on April 11. The American Concert Orchestra, which has played at these concerts for the past three years, was conducted by Ralph Cissne. Sixteen-year-old Albert Shlay, violinist, and his twelve-year-old sister, Beatrice, a pianist, were soloists. They were heard, respectively, in Bruch's Violin Concerto, No. 1 in G Minor, and in Mozart's Piano Concerto, No. 22. B.

Chicago

By RUTH BARRY and CHARLES QUINT

VARIED EVENTS FILL RECITAL CALENDAR

Chavchavadze Makes Local Debut—Anderson, Kurenko and Others Appear

CHICAGO, April 20.—George Chavchavadze, pianist, made his Chicago debut on April 6 in Orchestra Hall. His playing was not of the big bravura style, but it was distinctive and commanding. A large audience attended and applauded with such enthusiasm that he added three encores.

Marian Anderson made her second appearance of the season on April 6 in the Auditorium Theatre, in a benefit for the Good Shepherd Community Center. The sincerity of Miss Anderson's singing renewed unalloyed admiration for this artist. Sympathetic accompaniments were played by Franz Rupp. At the same hour, in Curtiss Hall, Leo Podolsky, pianist, and Senia Greve, bass, gave a joint recital. They were cordially received.

For the benefit of the Tolstoy Foundation, Maria Kurenko, soprano, gave a recital consisting mainly of Russian songs on April 9 in Orchestra Hall. Her singing warmed the hearts of the many Russian-Americans in the audience. Mme. Kurenko's artistry revealed a musical intelligence and charm that made the interpretation of every song movingly expressive. The program included some French and Italian songs as well as songs by Glinka, Rimsky-Korsakoff, Rachmaninoff, Gretchaninoff, Taneieff, and Mussorgsky. Ravel's Air de Feu and Gretchaninoff's 'Little Song of Zaboza' from Dobrynia Nikitich were novelties. Sergei Tarnovsky played Mme. Kurenko's accompaniments.

Russian Trio Presented

The Chicago Chamber Music Society presented the Russian Trio in one of its regular morning musicales at the Arts Club on April 1. The trio, which consists of Nina Mesirow-Minchin, pianist, Hans Muenzer, violinist, and Ennio Bolognini, cellist, played Dvorak's 'Dumky' Trio, and Arensky's D Minor Trio, Op. 32. Edward Mumm, violinist, a winner in the Young Artists Contest conducted by the Society of American Musicians, gave a recital in Kimball Hall on April 2.

Charles Fredericks, baritone, made his debut in the Young American Artists series at Curtiss Hall on April 8. The voice was remarkable for its luscious smoothness.

Cara Verson, pianist, gave a talk, 'Vignettes of Modern Pianism' before the Symphonia (Musical Fraternity) on April 14. On April 30, she will give an all-modern Spanish program at the Arts Club.

Blythe Owen, pianist, with Edith Anthony, Charlene Dilling Brewer, Annette Thorn Anderson, Ann Gordon, Margaret Jean Cree, Louise Evans, and the Lyric Ensemble, directed by Helen Leefelt, gave a concert on April 7 at the Cordon under the auspices of the Musicians Club of Women.

Chicago Singing Teachers Offer Prize

CHICAGO, April 20.—The Chicago Singing Teachers Guild recently opened

its fifth annual competition for the W. W. Kimball prize of \$100, this season to be awarded to the composer submitting the best setting for solo voice of 'The Mesa Trail,' by Arthur Owen Peterson, ('Colorado Pete.') In addition to this award, the Guild guarantees publication of the winning manuscript. A copy of the poem and complete information concerning rules of the competition, may be secured by addressing Walter Allen Stults, P. O. Box 694, Evanston, Ill. Queries must contain stamped and self-addressed envelope, or they will be ignored.

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RUBINSTEIN PLAYS IN LOS ANGELES

**Polish Pianist Begins Series
of Five Concerts—Operetta
Company Appears**

LOS ANGELES, April 20.—Artur Rubinstein began a series of five Southern California concerts in the Auditorium on March 30. His performance of the 'Rudepoema' by Villa-Lobos, dedicated to him by the composer, aroused great excitement. He is scheduled to be the first soloist in July in Hollywood Bowl.

Light Opera with resident singers is having a Spring success at the Mason Theater. 'Rose Marie' and 'The Merry Widow' are being given. Theodore Bacheneimer has staged the productions and the musical director Fritz Berens shares the conducting with Max de Groot and Jaye Rubanoff. The Women's Committee of the Philharmonic presented the Junior Programs 'Robin Hood' on April 5. Veloz and Yolanda, ball-room dancers, appeared on April 3, also in the Auditorium.

The Compinsky Trio gave a recital recently, playing works by Franck, J. B. Loeillet, Tansman and Smetana. The music was capably played. Ralph Pierce, pianist, made his debut in the Biltmore Music Room on April 3.

The second of three morning musicales in homes of Beverly Hills, was given by the Penstemur Trio on April 15. Another musicale was given on March 23 by Paco Avellan, pianist.

ISABEL MORSE JONES



OPENING A NEW HOLLYWOOD OFFICE
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WPA SYMPHONY ENLISTS CHAMLEE AND SAUNDERS

**James Sample Conducts Orchestra—
Works by Local Composers
Are Performed**

LOS ANGELES, April 20.—Ruth Miller Chamlee was soloist with the WPA Symphony on April 2 when James Sample conducted an overture by Cimarosa, the Symphony No. 1 by Shostakovich, the first performance of a Suite by George Thomas Morgan, and the Dukas.

'Apprentice Sorcerer', Mrs. Chanlee sang with distinction the 'Air de Lia' from Debussy's 'L'Enfant Prodigue' and two songs by 'local' composers, Erich Korngold and Richard Hageman.

Mr. Sample conducted the orchestra on April 9 in the Embassy Auditorium, the program including the Fourth Symphony by Beethoven. Laura Saunders, soprano, performed songs by Mary Carr Moore, Richard Drake Saunders and Gastone Usigli with distinction. A 'Piece in Three-Quarter Time' by Rose Davies, sister of Marion Davies, attracted attention by its excellent orchestration.

I. M. J.

GOLDEN GATE HEARS BEETHOVEN MASS

**Leschke Leads Symphony, Municipal Chorus and Soloists
in Easter List**

SAN FRANCISCO, April 17.—Easter was ushered in with a performance of Beethoven's 'Missa Solemnis' by the Municipal Chorus, symphony and solo quartet directed by Hans Leschke and a Sunrise Service on Mt. Davidson. Easter night was celebrated with the annual sustaining fund benefit program by the San Francisco Symphony, Pierre Monteux conducting.

The Mass, sung in the Civic Auditorium on April 12, was one of the best coordinated choral and orchestral performances yet staged under Art Commission auspices. The occasion marked the fifteenth anniversary of the Municipal Chorus, for which Dr. Leschke has served as sole director. Soloists for the performance were Peggy Turnley, soprano; Reba Greenley, contralto; Russell Roberts, tenor, and Douglas Beattie, bass.

The Easter concert program brought Prokofiev's 'Peter and the Wolf' with Basil Rathbone as the narrator. As an encore, the actor gave a magnificent interpretation of Shakespeare's 116th sonnet to music by Bach. The Prokofiev novelty and Griffes's 'Pleasure Dome of Khubla Khan' were most excellently played, but Liszt's Hungarian Rhapsody No. 2, the Tchaikovsky 'Pathétique' and Wagner's Overture to 'The Flying Dutchman' also won enthusiastic response.

Bliss 'Color' Symphony Introduced

The pre-Easter symphony program introduced Arthur Bliss's 'Color' Symphony with the composer conducting; an ovation was accorded the work and the composer. Bach's 'Brandenburg' Concerto No. 1, Wagner's 'Siegfried Idyl' and Ravel's 'Daphnis and Chloe' suites were also played.

The first northern California appearance of Werner Janssen's orchestra of thirty-nine players won favor for the American conductor and the virtuosity of his hand-picked orchestra. On the program, a Suite for small orchestra by Charles Jones was both likeable and clever. Sibelius's 'Swan of Tuonela' with Charles Strickfaden as English horn soloist, was exquisitely played. Louis Kaufman, concertmaster, was soloist in the Saint-Saëns Havanaise and an historical novelty in the form of a Suite, 'Music George Washington Knew', brought the concert to a gala conclusion. The resultant ovation was one of uncommon enthusiasm.

MARJORY M. FISHER

Long Beach Philharmonic Gives Second Concert

LONG BEACH, CALIF., April 16.—The Long Beach Philharmonic, Robert Resta, conductor, a newly-organized 100-piece ensemble, gave its second concert on March 28, presenting the Belcher Concert Dancers. The initial concert was given at the Long Beach Municipal Auditorium with Charles Wakefield Cadman, pianist and composer, as soloist. The third concert will present Percy Grainger, pianist, as soloist. The Long Beach Philharmonic draws its personnel from residents within a radius of fifty miles and from all walks of life. All play without remuneration, simply for their own cultural advancement and that of the city.

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EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

Orchestral Concerts

(Continued from page 28)

sible, even more splendidly performed and interpreted. The finish and proportion of these scores might give us pause to query whether music has not been the loser through emotional exploitation. Certainly nothing could be more artistically satisfying than these sincere works when they are played as they were on this occasion.

Delius's 'Paris, Impressions of a Great City' received a sympathetic reading. It is atmospheric music, boasting expert orchestration, and well deserved the concentration Sir Thomas devoted to it. Dvorak's Symphonic Variations brought the evening to a close. But the audience remained to applaud Sir Thomas and the orchestra long after the music ceased. K.

New Friends of Music Close Orchestra Series

Orchestra of the New Friends of Music. Fritz Stiedry, conductor. Rudolf Serkin, pianist, guest artist. Carnegie Hall, April 6, afternoon:

ALL MOZART PROGRAM
Suite from the ballet, 'Les Petits Riens';
Piano Concerto in G (K. 453); 'Haffner'
Symphony in D (K. 385).

Mr. Stiedry has chosen a program well designed to make the audience regret that this was the last New Friends of Music concert of the season and to make the return of the orchestra next Fall impatiently anticipated. In nothing has the New Friends of Music Orchestra covered itself with more glory than in its delectable Mozart performances, and the program of this concert included three characteristic and contrasting masterpieces.

Mr. Serkin played the unjustly neglected G Major Concerto with flawless technical finish and aristocracy of style. This work belongs to the front rank of Mozart's concertos and one hopes that it will find its way into more orchestral programs in coming seasons. In the last movement a reserve which had made itself felt in Mr. Serkin's playing melted before the virtuosic dash of the music, and the work was brought to a captivating close. The music of the ballet suite, 'Les Petits Riens', which Mozart wrote for Noverre in Paris in 1778, when he was angling for a commission to write an opera, is enchantingly witty and graceful. Nothing deserves more fully the adjective "Mozartean" than this exquisite music, which flows as naturally as a brilliant conversation and bubbles over with joie de vivre. The 'Haffner' Symphony was superbly played, with a spirit of understanding and artistic unity between conductor and orchestra which always results in an ideal performance. As a whole, this was an afternoon of music-making to cherish in the memory, and it brought home the indispensable role in the musical life of the community which the New Friends have established for themselves. R.

Barbirolli Conducts Small Orchestra for Philharmonic League

New York Philharmonic-Symphony, John Barbirolli, conductor. Assisting artist: Otto van Koppenhagen, viola da gamba. Hotel Plaza Grand Ballroom, April 8, evening:

Suite for Strings.....Mozart-Barbirolli
Variations on a Theme by Tchaikovsky—
Arensky
Grave from Concerto in D for viola da
gamba and strings.....Tartini
'Bist du bei mir' and 'Gavotte en rondeau'
.....Bach-Friedman
'Schatz' Waltz.....Johann Strauss

The second evening concert of the season given by John Barbirolli and some thirty members of the Philharmonic-Symphony for the members of the Philharmonic-Symphony League and their friends drew a capacity audience. As is his custom on these occasions, Mr. Barbirolli presented compositions of relatively small framework, and it was obvious that the audience greatly relished the intimate atmosphere created.

The conductor's own Suite of five Mo-



Ossy Renardy



Rudolf Serkin

zart excerpts arranged for strings was played with just the right tonal proportions and with an authoritative sense of characteristic Mozartean style, while the Tchaikovsky-Arensky variations, musically the most intriguing work on the program, were invested with sensitive and significant coloring. The fine Grave from a Tartini concerto proved to be an excellent vehicle for the distinguished skill and artistry of Mr. van Koppenhagen, of the 'cell section, as a master of the viola da gamba, and the audience rewarded him for his admirable playing with demonstrative applause.

Of the two well-scored Bach transcriptions by a New York attorney the Gavotte proved to be the most effective on this occasion as the 'Bist du bei mir', which is a love-song and not a chorale, was played at so slow a tempo that its spirit took flight after the first few measures and left the notes to drag out their appointed time. Mr. Barbirolli atoned for this misconception, however, by giving a spirited and sparkling performance of the engaging 'Schatz' Waltz by Johann Strauss. C.

Renardy Is Soloist Under Morel

Jean Paul Morel made his final appearance as conductor of the New York City Symphony in Carnegie Hall on the evening of March 30 when Ossy Renardy, nineteen-year-old Viennese violinist, was featured as soloist. Mr. Renardy is a fine artist with a fresh, clean technique and ample emotional depths. On this occasion he was heard in Mozart's Fourth Concerto in D, which he played with intelligence and a good deal of dash. Mr. Morel offered splendid support to the soloist and contributed good readings of Prokofiev's 'Classical' Symphony and Tchaikovsky's Fourth Symphony. M.

Barbirolli Gives Early d'Indy Work With Nadia Reisenberg

New York Philharmonic-Symphony, John Barbirolli, conductor. Assisting artist: Nadia Reisenberg, pianist. Carnegie Hall, April 10, evening:

Symphony in F Minor, No. 49 ('La Passione').....Haydn
Prelude to 'Parsifal'.....Wagner
Symphony for orchestra and piano on a
French Mountain Song, Op. 25.....d'Indy

One of the most interesting programs devised by Mr. Barbirolli this season opened with one of the least familiar of Haydn's symphonies, the one known as 'La Passione', a work that adumbrates in its opening Adagio the emotional complexion and scope of some of Beethoven's slow movements. This broadly conceived movement of lofty music that perhaps comes closer to achieving a real poignancy of utterance than any other symphonic movement of Haydn's in common currency and the succeeding exuberant Allegro are the most distinctive of the four main sections of the work, though the final Presto is also the expression of a forward-looking creative spirit. The minuet runs true to conventional Haydn type.

The Symphony on a French Mountain Song, written in 1886, came as practically a novelty and certainly as an enlightening illustration of the emotionally untrammelled employment of the cyclic form by the early d'Indy. There is a wholesome, out-doorish charm in the mountain tune that preserves the unity of the three movements, and its possibilities are expanded exhaustively, as it would seem, by the varied and imaginative treatment it receives, in which the frequently piquant coloring of the orchestration plays a potent part. To the piano is assigned an important role, but only as a

member of the orchestral body and never as a solo instrument. It must be played with great fluency and sensitive nuancing and artistic discretion, and these requirements were admirably fulfilled by Mme. Reisenberg. At the same time many parts of it demanded a bolder proclamation than the conductor apparently asked of her.

As a matter of fact, the performance of the symphony, as a whole, suffered from the same lack of vitality that had cast a pall of dullness over the Haydn Symphony and limited the communicative appeal of the 'Parsifal' Prelude, played as a rite for the imminent Good Friday. There was much applause after the d'Indy work, however, for both the soloist and the conductor, who were recalled repeatedly to bow. C.

Millstein Plays Dvorak Concerto

New York Philharmonic-Symphony, John Barbirolli, conductor. Nathan Milstein, violinist, soloist. Carnegie Hall April 17, evening:

'St. Paul's Suite' for Stringed Orchestra—
Holst
Violin Concerto in A Minor, Op. 53.....Dvorak
Symphony in E Minor, No. 4, Op. 98.....Brahms

Although it would scarcely be argued that Dvorak's concerto is the peer of the greatest works in that form, it deserves more frequent hearings than it has received in the last few years. A violinist of Mr. Milstein's calibre is necessary, however, to make the most of its virtues. For, although written for, and supervised by Joachim, this concerto does not possess all the qualities a violinist might ask. Only a master of tone color can prevent it from becoming monotonous and redundant at times. And only an expert bowyer with a large, lush tone at his command can surmount the general heavy orchestration.

Mr. Milstein has all the requisite technique, and on this occasion he revealed a sympathy for the work which was transmitted to the audience to the benefit of both concerto and performer. There was some difficulty with intonation in the first movement, but the soloist soon found himself and contributed magnificent readings

of the Adagio and more especially of the Finale. The latter he imbued with such vitality and variety of expression that its frequent repetitions became gratifying opportunities to reinforce the appreciation of his mastery. Again Mr. Barbirolli distinguished himself as an accompanist.

The opening Holst Suite, consisting of a Jig, Ostinato, Intermezzo and Finale, afforded the strings of the orchestra an excellent medium for good playing. This is unpretentious music utilizing old English folk tunes to good purpose. It has life and color and, particularly in the Intermezzo and Finale, an intimate charm. Mr. Barbirolli obviously liked the score, and so did the audience. A rather routine reading of Brahms's Fourth concluded the concert. K.

Helen Traubel Soloist in All-Wagner Program

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Helen Traubel, soprano. Carnegie Hall, April 13, afternoon:

ALL-WAGNER PROGRAM
Prelude to 'Tristan und Isolde'
Isolde's Narrative.....Helen Traubel
'Venusberg' Music from 'Tannhäuser'
'Siegfried's Rhine Journey'
'Funeral Music'
'Brünnhilde's Immolation'.....Helen Traubel

Mr. Barbirolli took the 'Tristan' Prelude at an unusually slow tempo which militated against a number of the climactic passages. The composer's "concert ending" is a dubious blessing. Miss Traubel's singing of the Narrative was superb and her magnificent voice rang out full and clear throughout its long range. In the Venusberg music, Mr. Barbirolli did some excellent playing in spite of near-disaster from the brass choir. The 'Rhine Journey' was well done, but the 'Funeral Music' lacked dramatic significance. Miss Traubel's singing of the 'Immolation' was breath-taking in its beauty of tone. The singer is learning to bring more variety of color to this mighty music, but it is a pity that a word-book still seems a necessity. The audience was frenetic in its applause. H.

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Skidmore College Students Give Peri's 'Euridice'



Work Considered to Be Earliest Opera in Existence, Given in Complete Form—Osborn Makes Full Piano Score from Original Figured Bass

SARATOGA SPRINGS, N. Y., April 20.

AN event of unusual importance in the musical life of Skidmore College was the performance on April 9 of an Italian opera written in 1600, 'Euridice' by Jacopo Peri, which is generally considered to be the earliest opera still in existence. Here the outstanding trait of the Renaissance—the emphasis on individual expression—is reflected by the predominantly solo character of the work, which broke decisively with the choral tradition of the Middle Ages.

Two years ago the first act was successfully presented at the college. This performance of the complete opera owes special distinction to the fact that the second and third acts have been rescued from virtual oblivion by A. Stanley Osborn of the Skidmore College faculty, who has made a full piano score from the original figured bass. In this task he was ably seconded by several of his pupils. The addition of the 'Dance of the Demons', organized and performed by members of the Dance Club, and other minor changes, and the greater compactness of the work as a whole, enhance the value of the opera considerably.

The translation of the text from the ancient Italian and arrangement of the figured bass—the only indication for accompaniment—was done by students of music under the supervision and direction of Mr. Osborn. The adaptation of the literal translation to the vocal melody was made by Mr. Osborn, who also transposed the figured bass into modern notation. Adaptation of the chords to accompaniment conforming with the style of the first part of the work was accomplished by two students of music.

The general style is harmonic, somewhat archaic, and slightly modal, although sharp dissonances are introduced where occasion demands. The evident intention is to imitate characteristics of the Greek dramatic style. The use of the piano reproduces the character of the music better than would an orchestra, since the original performance employed a harpsichord, two plucked and only one bowed, instrument. The instrumental background was skillfully furnished by Dorothy Lodgen, '42, of Malden, Mass.

Skidmore College Students (Above) in a Scene from 'Euridice,' by Jacopo Peri, Which Is Generally Considered the Earliest Opera Still in Existence. Agnes Goodfellow (Center, in White) Sang the Title Role and Maguerite Jouard (at Right, Before the Platform) That of Arcetrus

In the Second Scene of the Opera, Eleanor Little, as Orpheus, Pleads with Judith Lehman (Left), as Pluto, and Helen Schwenker (Right), as Persephone



The first scene of the opera, about one-third of the whole, leads up to that point in the story which deals with the death of Euridice and the departure of Orpheus for Hades. The scenes arranged by Skidmore begin with an Interlude (an added scene), representing the river Styx in which Charon rows Orpheus across the river. In this Interlude there is no spoken part. The second scene represents Hades, Orpheus received by Pluto, pleads for release of Euridice. It opens with a Dance of the Demons (an added part), music for which is based on parts of the accompaniments of the first part of the work, arranged by Florence Garvin '41, music student from Brooklyn. The balance of the scene includes solos by Orpheus, Pluto and Persephone. The third and final scene represents the return of Orpheus and Euridice and their reception by their friends and followers.

Scenically, the first two acts appeared largely in silhouette, which made the well-lighted and three dimensional third act doubly effective. The setting of the second act, introducing the Dance of the Demons, was created by Dorothy H. Schwartz, associate professor of physical education.

Of the fourteen solo parts, the most extensive was that of Orpheus, sung by Eleanor Little '42, Buffalo, N. Y., who showed marked vocal and dramatic ability throughout. The action was directed by Katherine L. Reid, assistant professor of dramatic art, the training of the soloists and chorus was under the direction of Mr. Osborn, the entire production was under the supervision of Jane Reid '41, president of The Clef, of Barre, Vt. Students of the departments of music, art, drama and physical education contributed to the success of the presentation.

JUNIOR PROGRAMS LIST

Organization Observes 1750th Opera Performance—Gladys Swarthout Is Chairman of Committee

The performance of Junior Programs's opera production of Louis Gruenberg's 'Jack and the Beanstalk' on May 16 in Trenton, N. J., will mark the 1750th performance given to young people's audiences by this five-year-old organization. At that time Junior Programs's opera company of professional adult artists will have sung 135 times in small towns and large cities from New York to Seattle and Boston to Miami and Texas in the last eight months of touring. Members of the opera company are Cecile Sherman, Alma Milstead, Marion Selee, Albert

BENEFIT CELEBRATIONS

Gifford, Howard Larramy, Tom Williams with Jacques Radunski as accompanist and Ford Ogden, dancer. Saul Lancourt has directed the company since its inception.

Gladys Swarthout was made general chairman of Junior Programs's national sponsoring committee, whose honorary chairman is Katharine Cornell, and among whose 100 members are Lawrence Tibbett, Helen Hayes, Richard Crooks, and many other well known artists.

The celebration of its 1750th performance is being observed throughout the country by the local sponsors of Junior Programs productions—Junior Leagues, Music Clubs, Women's Clubs, Parent Teacher Associations and others

by benefits and gifts solicited from groups and individuals toward Junior Programs special celebration fund. This fund, for which the goal of \$31,205 has been set, will be used to underwrite the costs of future operas and ballets for child audiences. One tour, a new musical version of 'The Adventures of Marco Polo' has already been underwritten and will be presented from coast to coast next Fall and Winter.

GUIOMAR NOVAES AWARD OFFERS BRAZILIAN TOUR

Pianist Provides Transportation and Four Concerts to Young American Artists

Guiomar Novaes, Brazilian pianist, on the eve of sailing for her native Sao Paulo on April 4, on the Uruguay, announced the creation of the Guiomar Novaes Award, which provides for a young American pianist to go to Brazil for concerts at Mme. Novaes's expense. The award comprises transportation from New York to Rio de Janeiro and return and a tour of at least four concerts in Brazil. The offer is made as the artist's personal contribution toward a wider cultural intercourse between the Americas.

Selection of this American pianist will be made by a contest in New York, under the general supervision of Arthur Judson, president of Columbia Concerts Corporation. Four distinguished musicians, whose names will be announced later, will serve as the committee of judges.

Candidates must be American citizens, not over thirty years of age. Invited to participate are the present and last year's winners of such awards as the Town Hall Endowment Series, the Naumburg Foundation, National Federation of Music Clubs, Adult Education Council of Chicago, and similar organizations. Mr. Judson and the judges may each appoint two candidates. The contest will be held early this Summer. The winner will sail for Rio for concerts in August or September.

HUOK "POPS" SERIES TO INCLUDE SIX EVENTS

Musical and Dance Performances Will Be Given at Popular Prices Next Season

A novelty will be inaugurated at Carnegie Hall next season in the Huok Carnegie Hall "Pops" Series, consisting of six music and dance events at popular prices.

The "Pops" Series will offer Artur Rubinstein, pianist on Nov. 24; Dusolina Giannini and Ezio Pinza, soprano and bass-baritone of the Metropolitan Opera, in a joint recital on Jan. 13; Oscar Levant playing the piano and conducting a symphony orchestra in a program of works of American composers on Feb. 3; Gladys Swarthout, Metropolitan Opera mezzo soprano, on Feb. 23; Carmen Amaya, Spanish gypsy dancer with her troupe of musicians, dancers and singers on March 15; and a performance by the Ballet Russe at the end of October.

Artists Appear at Residence of Mrs. Reginald de Koven

A concert was given in the residence of Mrs. Reginald de Koven on the evening of April 6. René Le Roy, flutist, being the featured player. Others who collaborated were Marcelle Denya, soprano; Carlos and Marjorie Call Salzedo, harpists, and Janos Scholz, cellist.

Musical America's Educational Department

LEICHTENTRITT MAKES APPEAL FOR MUSICAL SCHOLARSHIP

America Must Establish Her Musical Life on the Basis of Knowledge Through Research

By DR. HUGO LEICHTENTRITT
As Told to GRACE MAY STUTSMAN



Dr. Hugo Leichtentritt

WITH the virtual demolition of the arts such as music and literature, representing a fine Old World culture, it seems fitting that we should pause for a brief reckoning of the cultural forces here in America, and to discover, if possible, the more potent factors of our esthetic enrichment.

As a teacher, I am, of course, primarily interested in the progress of our American people in their acquisition of musical knowledge; as a musicologist I am concerned with the material by which the most satisfying results, as I interpret them, may be obtained. And it is at this point that some one may inquire, "What do you mean by the term 'musicologist'?"

Well, the musicologist is first of all concerned with research in music, and it will be useful at the start to define clearly in what sense we use the term "research" and in what manner it differs from science and knowledge as commonly understood. I call "research" the act of exploring something so far not yet known. The act of research is not yet a part of systematic knowledge, but the properly assured results of research constitute objects of teaching.

Any science without constant research becomes petrified, loses its contact with the life of the spirit and is in danger of slowing up the stream of blood in its organism. In the majority of our institutions of learning including our universities and professional schools, the distinction between "research" and "teaching" is maintained in the plans of instruction. The elementary and high schools, the colleges and universities are mainly concerned with teaching the generally accepted and authorized material. In the professional schools of law, medicine, technology and so on, and in the higher graduate schools, this systematic study of the already well organized and practically tried out sciences is continued until the limits of our present knowledge are reached. At this point, the "teaching" stops, and a superstructure of exploration in "research" in the unknown, finds its proper place. It is here that the true musicologist makes his entry.

Musical Research Is Neglected

This superstructure of research has been successfully built up in the American universities in almost all branches of learning *except that of music*. In most universities of this country, music is understood mainly in a practical sense. The instruction given is aimed at educating performers and composers, thus placing these institutions in direct competition with the conservatories and music schools. Research in music, strange to say, has even been considered as "philosophical speculation" or like archeological philology, "of minor importance to the practitioner of music and therefore negligible."

To be sure, one occasionally finds university teachers busy with research, yet these activities are almost hidden under the broad mantle designated as "professor of music." Specialization officially recognized in other sciences, has not yet been officially recognized in music. Only very few American universities have listed "Research in Music" in their catalogues. Even these far too few courses have been tentatively offered, without adequate support, encouragement or equipment. It is eloquent that of all the universities on this vast continent of America, only a single professorship of musical research, or as it is popularly termed, "musicology," has come to my attention. This, singularly enough, has been established in a university whose library is admittedly most inadequate in music. The research of music is

still a step-child in the spiritual life of America, with no love wasted on it.

Let us explore briefly, within the limits set for this article, and see if we can discover a few fundamental factors contributing to the plight of music in our midst.

Within the past twenty-five years or so, there has developed among our music educators a more acute consciousness that the young people of our country have not been sufficiently or properly exposed to music during the early school years. Strange as it may seem to some persons, the western part of the country was the first to waken and to make an attempt to apply remedial measures. These measures could be applied only so long as there was vision among those in authority, and while any forward looking experiment must naturally leave its impress, there is still a vast amount of work to be accomplished. I am not forgetting the various experiments now in progress for the purpose of acquainting young people with the art of making music, but such public instruction cannot hope to accomplish what private teaching may achieve. At this point, the economic factor enters the picture, but there should be no serious conflict between luxuries and necessities, if the vision is sufficiently keen. I think I should not elaborate upon this theme; the problem is familiar and is met constantly by music teachers everywhere. The child takes what is offered him and finally arrives in college where he settles to the business of "majoring in music."

The college must provide the most elementary instruction in subjects which should have been mastered before the student matriculated. For four years, he concentrates on studies leading to a degree. Then he graduates. He is a finished product, ready, he earnestly hopes, to become a professor of music himself—after only *four* years! Could anything really be more absurd?

Courses Inadequate for Advanced Students

Suppose, however, that the student's far-seeing advisors had supplied ample private instruction, or that he had taken extensive music courses at some reputable music school, so that when he entered the university he would be prepared, literally, for higher education. What would happen? Almost nothing. If he passed the tests of a conservatory or music school,

Any Science Becomes Petrified Without Constant Activity to Keep It Alive and Functioning

a college or university could offer very little as courses are now arranged. Furthermore, should he by rare chance, be able to do some research by which he could *add to* and not repeat or vary material already extant, there exists no periodical in which such a large thesis might be published, nor a publishing firm or even a university press which would show any considerable interest in such a publication. In this country there is no periodical or daily paper in which really scholarly musical publications, either American or foreign, may receive a professionally thorough review. There does not exist in this country a publishing house specializing in scholarly publications in music. An American Breitkopf and Härtel would be welcomed by an ever growing circle of serious scholars. I feel pretty safe in asserting that the present state of affairs is not desired by the really responsible leaders of the intellectual and spiritual life of America. (These opinions are, of course, Dr. Leichtentritt's own and do not represent the views of MUSICAL AMERICA.—The Editor.)

The existence of such a situation is not due to any contempt for artistic scholarship, but to mere ignorance of the facts, quite natural in the comparatively short musical life of this still young country and to the prevalent atmosphere less favorable to the arts than to the more practical pursuits. I believe that benefactors and responsible leaders would reverse their attitude of indifference were they to understand the real meaning and importance of the questions involved.

Musicology Has Become Fashionable

Musicology has become a fad. It has become a fashionable catch term, but there can be no musicology without the proper tools with which to produce it. Conservatories and schools such as the Paris Conservatory, the Berlin Hochschule, the Juilliard School, to mention some which come readily to mind, should accomplish the spade work with a student. The university should *start* where the schools and conservatories *finish*. This is what happens in Europe; in other words, our college courses are actually pre-college, judged by European standards.

"But," you may ask, "what does all this research and the science of musicology aim at, and what is it good for? Is this a thing which actually belongs to the cultural life of America?" I answer, "Emphatically yes." Our great musical libraries are eager to possess the complete editions of Bach, Handel, Palestrina, Rameau, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Berlioz, Liszt, Wagner and so on. What would the programs of our symphony and chamber music concerts be like if we did not possess the present invaluable editions of works by these composers? How could these have come into existence without the most patient intellectual work of musical research, and how could that research have been intelligently accomplished except through years of proper and painstaking study?

I use the term "proper" advisedly, for this reason: it has become the common procedure for schools and colleges to lean heavily upon mechanical means of education. This is satisfactory as supplemental material, but it is not the way to acquire musicianship. That can only be acquired through the process of actually *doing* something oneself, instead of theorizing about it. In my opinion, the worst thing for music is the Appreciation of Music. An appalling amount of mis-information has been disseminated in the guise of Music Appreciation, if one may judge by what one hears in the class room and concert hall. Music without musicianship—without some knowl-

(Continued on page 40)

Heard and Told . . .

By EULALIA S. BUTTELMAN

REPORT comes out of Des Moines, Iowa, that one of the most satisfying vocal groups programmed during the convention of the North Central MEC held there in March, was a body



Eulalia S. Buttelman

of madrigal singers from Western State Teachers College, Kalamazoo, Mich. Credit for direction of the singers must go to Harper C. Maybee, head of the voice department at WSTC, eminent choral conductor, teacher, and writer of textbooks on vocal matters, and his capable assistant, Dorothea Sage Snyder; both may rightfully indulge in a modicum

of self-congratulation over an accomplishment which drew hearty plaudits from their colleagues.

Those who heard the madrigal singers are unanimous in declaring that they gave a superb performance, in the style of the English Singers who charmed American audiences some seasons back. They sang with excellence of voice, an almost professional ease of manner, and all-round good effect.

In this connection, Des Moines experienced some mild excitement, the story goes. It is told that the properties committee, being informed that the madrigal singers from Kalamazoo would do their program in costume and would require ten chairs and a madrigal table, hastily canvassed the town, scurrying from furniture mart to affluent home where antique or period furnishings might reasonably be expected to lurk.

But the frantic search proved futile. Nobody knew what to do about it; there

wasn't a madrigal table in town, and hardly anybody knew what a madrigal table looked like, although one or two were pretty sure that they had relatives in the East who possessed fine specimens.

At last the properties chairman (a member of the business department of the schools, not a musician, by the way) came drooping to the convention chairman, Lorrain Watters (head of music in the Des Moines schools) to admit total, all-out defeat in his quest for a madrigal set. Upon receipt of this disconcerting information, Mr. Watters, as resourceful as he is competent, quite serenely suggested that an ordinary table and ten straight-back chairs be placed on the stage. And the show went on.

* * *

It is not news to find a teacher of music who devotes a lifetime of service to the art, but it is unusual to learn of such an individual who in death is happily able to realize what must be the wish of many, namely, to leave in trust moneys for continuation of the work to which a life was dedicated.

From Racine, Wisc., comes word that with the recent passing of Lillian Watts, head of music in Racine schools for many years, a trust fund of \$5,000 has been established to provide music scholarships in Washington Park High School. The residue of an estate valued at \$25,000 is to be divided among surviving relatives.

Lillian Watts came to Racine forty years ago to become general supervisor of music in the high school; in addition, she taught choral singing, appreciation and harmony, and was in charge of music in the junior high schools. When the two high schools, Washington Park and William Horlick, were started in Racine, Miss Watts was regarded as director of music in both institutions, and remained in this capacity until her retirement in 1933.

Racine's superintendent of schools, W. C. Giese, said of Miss Watts that "from the standpoint of personality, she was one of the most loved teachers who ever taught here. . . . Her former students never failed to remember her on special occasions. Even after her retirement she retained her interest in what the schools were doing, and attended, whenever possible, the music festivals".

Miss Watts belonged to the Wisconsin Education Association, always taking active part in its music sectional meetings. She was also a force in the community through club and church affiliation. At the close of her work in the schools many and varied were the tributes paid her. She was one of the early members of the MENC, where she won some prominence as a distinguished educator.

* * *

Not all the problems confronting music schools and other agencies concerned with the making of professional musicians have yet been solved. Occasional communications reach this department bringing pleas for help in finding outlets for talents trained and ready to function (or so the writers believe) but lacking media for operation—all dressed up and nowhere to go, as it were, professionally.

Such a letter came recently from a young woman who must go unnamed here, since her message was not intended for publication; she wrote in detail of her qualifications, musical and physical, saying, in part:

"After a thorough training in 'cello, in orchestral and theoretical work, and ensemble [she named her school, one

of America's best, and 'cello instructor, a nationally-famous teacher], I was unable to get placed in a symphony because of being a woman. . . . Because I had no further funds to study away from home, I accepted a fellowship [naming a university in a southern state] and am receiving my degree in June with a major in my instrument ('cello), thorough training in all instruments of the orchestra, a minor in theory and French, and the required English credits, besides being trained in choral work. . . .

"My desire," she continued, "is to teach 'cello in a college, but more important is not being idle after graduation. So I would accept any other position just to make a living. I am now twenty-five years old. . . . This school is very young, so their connections are few. I must seek my own position. If you can help me at all, I shall certainly appreciate hearing from you. . . ."

A reply went out to this young woman, with such advice as could be mustered, together with the address of a reputable teacher-placing agency; nothing further has been heard from her. One feels that Miss Blank's plight is somewhat typical of a segment of the output of the music schools; and while one may smile at the youthful naiveté which expects a symphony position as soon as school is over, one cannot avoid a feeling of concern for a situation common to youth but nonetheless calling for thoughtful attention.

It is a little difficult to prescribe for Miss Blank, but one wishes for her—as for others similarly hopeful and seeking—a place in a good school in some nice town, where she could not only teach but could conceivably promote or aid a local symphony orchestra, develop string and other ensembles, possibly assist in creation of a local opera group or orchestral accompaniment, or perform any of the myriad musical tasks crying out to be done in thousands of American communities today.

Although it may be somewhat beside the point, one wonders if too many music schools do not stress the artist-ego to an excessive degree, thereby in some cases keeping from useful service in less glamorous avenues of musical endeavor many a graduate whose gift might never touch the stars but who might lighten some of the musical darkness still existing within our borders.

Musicological Society Meets in Chicago

CHICAGO, April 18.—The annual meeting of the Mid-Western Chapter of the American Musicological Society was held on April 4 and 5 in the Quadrangles of the University of Chicago. The meeting, a part of the university's fiftieth anniversary celebration, opened with an address on 'Form and Fugue' by Dr. Siegmund Levarie, instructor in music and director of the University of Chicago Symphony. Dr. William G. Hill, professor of music at the University of Illinois, spoke on 'Recapitulation in Classic and Early Romantic Sonata Form'. The April 5 session included an address on 'Johann Gottfried Walther, Friend and Contemporary of Johann Sebastian Bach', by Dr. Walter E. Buszin, professor of music at Concordia College, Fort Wayne, Indiana. B.

Kortschak to Teach at School at Norfolk, Conn.

Hugo Kortschak, for many years first violin of the Berkshire String Quartet, will teach violin and conduct the school orchestra at the newly formed Norfolk Music School of Yale University, the Ellen Battell Stoeckel Foundation. He will also appear in a series of recitals there and at the Community School with which he has been associated for a number of seasons.

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EASTMAN SCHOOL PRESENTS TINAYRE

**Sings Rarely-Hard Works—
Students Give Recitals and
Are Heard in Concerts**

ROCHESTER, N. Y., April 20.—Mr. Yves Tinayre, baritone and musicologist, appeared under the auspices of the Eastman School of Music on March 11. Mr. Tinayre presented rarely heard church music on his program, and he was assisted by Catherine Crozier, organist; Harrison Potter, pianist; Lorraine Martineau, and Lorene Carpenter, violinists, and Luise Dornfield, cellist.

The opening recital in the Eastman School graduation recitals took place on March 10, when Donald Pearson, organist and candidate for the Eastman School degree, Master of Music in Music Literature, played an all-Bach program. Mr. Pearson has had considerable experience in concert giving, and played expertly.

Robert La Master, violist, pupil of Samuel Belov, and candidate for the Performers' Certificate, gave a recital on March 17. His accompanist was Joseph Tarplay. On March 18, Kathryn Oakes, soprano, and Eugene Showalter, oboist, gave a joint recital. Miss Oakes is a pupil of Arthur Kraft. Helen King was Miss Oakes' accompanist, and Robert Baustian was accompanist for Mr. Showalter.

On March 25, Oscar Cooper, baritone, and Harold Meek, horn player, were heard in recital in Kilbourn Hall, and on March 26, Anna Yurkiw, contralto, and Joseph Lukiewicz, baritone, were presented in recital. Both singers are pupils of Arthur Kraft. On March 28, Nadine Lindquist, contralto, and Melvin Bartell, baritone, were heard in the same hall. Miss Lindquist is a pupil of Arthur Kraft, and Mr. Bartell is from the class of Jeanne Woolford.

New Ward Work Performed

The Eastman School Choir, Dr. Herman Genhart conductor, appeared in Kilbourn Hall on April 2. Palestrina's *Missa Brevis* was presented. Also Robert Ward's *Hushed be the Camps Today* had its first public performance, and Randall Thompson's *Alleluia* had its first Rochester performance.

A group of candidates for Performer Certificates were presented with the Rochester Civic Orchestra, Dr. Howard Hanson conducting, on April 3. Those on the program were: James Smith, violin; Earl Price, clarinet; Sidney Mear, trumpet;

Everett Gates, violist; Melvin Bartell, baritone; Charlotte Wachs, soprano; Nadine Lindquist, contralto; Eduard Van Niel, tenor, and Mac Morgan, bass.

The local chapter of Sigma Alpha Iota, national musical sorority, gave a public musicale on April 4. Those taking part were: Thelma Altman, contralto; Clara Cox, pianist; Doris Johnson, Janet Remington and Merrylyn Baxter, harpists; Rosalie Smith, violinist, and the Sigma Alpha Iota Chorus, Mary Matha Niemann, director.

On April 7, Dorothy Spencer, harpist pupil of Eileen Malone, and Charlotte Wachs, soprano, from the class of Arthur Kraft, were presented in recital. On April 9, Ruth Ray, candidate for the degree Master of Music in Music Literature, and a pupil from the class of Samuel Belov, gave a recital. Third in the school concerts at which a group of performer graduates were presented as soloists with the Rochester Civic Orchestra, Dr. Hanson conducting, was given on April 10. These taking part were: Thelma Beach, violin; Stanley Hasty, clarinet; Harold Meek, horn; Clyde Roller, oboe; John Morgan, baritone; Kathryn Oakes, soprano; Anna Yurkiw, contralto; Karl Rodick, tenor, and Carl Van Buskirk, bass.

MARY ERTZ WILL

MINNEAPOLIS COLLEGE LISTS SUMMER FACULTY

**School's Teachers Will Remain with
Notable Additions for Special
Sessions**

MINNEAPOLIS, April 20.—The entire faculty of the Minneapolis College of Music will remain for the first six weeks Summer session beginning on June 16. Guest artists engaged for the Summer session for master classes include Frank Mannheim, pianist, five weeks session, June 30 to Aug. 2; Harold Kellogg, bass, June 30 to Aug. 2; Peter D. Tkach, choral director, two weeks intensive course choral school session, June 16 to June 28, and Harold Ayres, concertmaster of the Minneapolis Symphony, three weeks master class session, June 23 to July 12. Scholarships will be given for the piano, voice and violin sessions.

Charlotte Smale of the piano faculty of the college has been engaged as soloist with the Philharmonique Orchestra of Quebec for a concert on May 4. She will play the Chopin E Minor Concerto. A series of recitals and orchestral concerts to be given by students at the college during the Spring quarter include: Appearances by Florence Holmes and John Dennis, violinists; pupils of Harold Ayres, concertmaster of the Minneapolis Symphony, and musical director of the college, who will appear with the college orchestral society; also senior recitals by Hilma Linde, contralto; Marie Jean Raiche, pianist; Beatrice Solinger, pianist, Miss Holmes, and David Jenkins, tenor. John Verrall, composer, compositions by whom have recently been played by the Philharmonique and Minneapolis orchestras, lectured on modern music at the college's assembly hour, on April 1. Mr. Verrall is a graduate of the college.

'Martha' Sung by Music Students in Dallas, Texas

DALLAS, TEX., April 16.—For its annual performance the opera *'Martha'* was given by the Southern Methodist University School of Music, on March 20 and 21, at McFarlin Memorial Auditorium. The opera was produced and conducted, by Thomas Williams, head of the voice department at the university. Those in the principal roles included Eleanor Hendrix, Evelyn Murphree, Frances Lou McCartney, Wimberly Goodman, Jack Prigmore, Craig Timberlake, and Albert Zacha; other parts were taken by Monyeon Hays, Catherine Fairman, Mildred Carlile, Don Murphree, Richard Shafer, James Tharp, Jimmie Owen, Joe Leach, Sylvia D'Albergo, and Elizabeth McCullough. The chorus was excellent and the orchestra gave fine support. A ballet was given in the first act.

M. C.



William Stone

A CLASS FOR ADVANCED PIANISTS Harold Bauer (Right) Holds a Class for Advanced Pianists at the Manhattan School of Music

Dr. Harold Bauer, pianist, will again hold Summer master classes in three different cities. In May he will teach at the Julius Hartt Musical Foundation in Hartford, Conn.; in June at the Manhattan School of Music, New York; and in July at the New England at the New England Conservatory of Music in Boston, Mass.

These classes enroll not only pianists, but also those who desire advice and help

in chamber music. They are conducted informally and applicants may register as performers or auditors. Dr. Bauer also teaches both privately and in classes during the Winter season (subject to concert engagements), at the Manhattan School of Music. The Manhattan School, of which Janet D. Schenck is director, holds its regular Summer session in June and July, in addition to Dr. Bauer's classes.

ERSKINE AND MURSELL DIFFER AT CONFERENCE

Educators Hold Contradictory Views at Fifth Annual Conference of N. Y. U. School

Persons who attended the fifth annual music conference of the New York University School of Education on April 5, witnessed an impromptu debate by Dr. John Erskine, president of the Juilliard School of Music, and Dr. James Mursell of the department of music education at the teachers college.

Dr. Mursell started the debate by referring to "musical football stars" and "moss-grown prejudices." He declared that the important thing was the number of people reached by music of any nature.

"We must sacrifice quality and traditional standards," he said. "Most standards reflect the prejudices and laziness of people who do not want to mend their ways. The business of education is the dissemination of culture, not its creation."

Dr. Erskine advocated high standards for all and said it was within the ability of all persons to attain the musical heights.

"Few of us are geniuses," he said, "but all of us who are human beings have the right to access in the realm of musical greatness. It all depends upon the training,

and the ordinary child should be taught the same way that a Flagstad is taught."

He said it was undemocratic to believe that individuals could not rise to a high level of music appreciation.

Board of Regents Criticized

Dr. Erskine also attacked the standards of the Board of Regents in the appointment of school supervisors of music. "They are a disgrace to civilization," he said. "Under the requirements a supervisor need not learn music. Neither a Toscanini nor a Stokowski could get a license in this State, for the lack of the proper conditional courses."

Dr. William A. Hannig, chairman of the committee on music licenses for the Board of Education, was co-ordinator of the conference speakers, who included Dean E. George Payne of the N. Y. U. School of Education and Augustus Zanzig, in charge of music, National Recreation Association. A dinner was held in the evening at the Hotel Brevoort, where Dr. Marshall Bartholomew of Yale described his music experiences on a recent trip to South America, and Dr. Glenn Guildersleeve, president of the Eastern Music Educators Conference, outlined the contribution of music in defense.

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NEW MUSIC: Songs, Choral Music and Collections Among Recent Releases

TWO OUTSTANDING SONGS BY WELL-KNOWN AMERICANS

TWO new songs of exceptional interest by experienced American composers are a 'Menuet Varié' by Frank La Forge and 'It is morning again' by Charles Wakefield Cadman, both published by G. Schirmer, Inc.

Mr. La Forge's 'Minuet with Variations' is a skillful transcription of a theme from an anonymous French manuscript of the 18th century, the original French text of which is given along with Mr. La Forge's own English version of it. The song is written for a high coloratura soprano, with flute obbligato and piano accompaniment. The theme itself has a charming lilt and an ingratiating vocal line and Mr. La Forge has embellished it with impeccable artistic taste. In the course of the five variations that he has devised the voice and the flute carry on an exchange of graceful compliments, joining in playful dalliance in the final elaborately embroidered cadenza. The song will be welcomed by coloratura sopranos as an uncommonly grateful and valuable novelty.

'It is morning again', a setting of a poem by Elsie Long, is a very happy expression of one of Mr. Cadman's most expansive musical moods. It is a joyous apostrophe to the morning, with long-breathed and significantly moulded phrases and an exultant climax. The richly sonorous piano accompaniment is not the least important of the song's assets. It is published in two keys, for medium and high voice.

IMPRESSIVE CHORAL WORKS AMONG GALAXY'S NOVELTIES

AMONG the new octavo issues of the Galaxy Music Corporation 'Lead on, O King Eternal', a chorus for mixed voices by Marianne Genet, immediately seizes the attention by virtue of the consistently majestic character of its melodic element and its fine, swinging, march-like rhythm, so eminently appropriate to the spirit of the loftily conceived text by E. W. Shurtleff. It is an uncommonly impressive choral utterance, which proceeds on its way, without any digression from its forward-driving mood, to a final climax of thrilling vocal possibilities. The time required is three minutes.

Of paralleling inspiring effect is 'Forever Free', an arrangement of an ancient Dutch melody by Channing Lefebvre for chorus of men's voices. The tune has long been in familiar use in churches, but Mr. Lefebvre in using it as a setting for a fine poem by Fairfax Downey has presented its exalted quality in a new light and produced an apostrophe to freedom that is imposingly majestic as a chorale for male voices. The performance-time given is three-and-a-half minutes.

A truly poetic setting of Thomas Moore's 'At the Mid Hour of Night' has been made for four-part chorus of women's voices by Jane Diederichs. The tender sentiment and the touch of rapture in the poem are aptly realized in this admirably written and peculiarly effective work. It also requires three-and-a-half minutes.

Then the Welsh folk melody, 'The Marsh of Rhuddlan', admirably arranged by Philip James as a chorus for four-part mixed voices, now appears as arranged by Dr. James for chorus of women's voices in



Frank La Forge



Sigurd Rascher

three parts with equally successful projection of its inherent beauty and elegiac mood, while Clara Edward's fine hymn to Democracy, 'Forward we march!' is now issued as a two-part chorus.

VARIED FOLK-BALLAD MATERIAL IN DONOVAN'S CHORAL FANTASY

A 'FANTASY on American Folk Ballads' by Richard Donovan, just published by J. Fischer & Bro., has the unusual character of being a sort of cross-section of the styles of folk ballads to be found in this country. In choosing the five songs that form the substance of his Fantasy Mr. Donovan has avoided the too familiar while happily employing characteristic representatives of different kinds of folksong material.

The first section consists of two Southern spirituals of the Mountain Whites and Negroes, 'I pitch my tent on this camp ground' and 'Farewell, my friends, I'm bound for Canaan', this dating from 1829. Then follows 'Old Bangum', a Virginia version of the old English 'Sir Lionel', which is extendedly developed, and then comes 'In the township of Danville I courted my love', a simple ballad telling of a courtship in the Town of Danville, Vermont. The last section concerns itself with 'Reuben Ranzo', a characteristically rousing sea chantey that used to be a part of the stock repertoire of the clipper ships that plied between New York and San Francisco.

The Fantasy, which covers some fifty pages in vocal score, is written for four-part male chorus with accompaniment for piano, four hands. The composer has fashioned his material adroitly for the medium chosen and has produced a novel choral work of arresting character and of peculiar value to groups of men singers.

A USEFUL WORK-BOOK FOR PIANO BEGINNERS

A WORK-BOOK for Writing Lessons on Scale and Triad Formations, designed by Stella Nahum, Lillian Neznikoff Wolfe and Reuven V. Kosakoff, taken from the same authors' Piano Fundamentals, Book 1-A, is now published separately by J. Fischer & Bro. This is a lucidly diagrammed and useful book for teachers to have on hand for teaching beginners.

The authors of this book have also made special editions of a Bach Gavotte in G Minor, Schubert's Ecossaises in B Minor and Schumann's Albumleaf (Waltz in A Minor) and Albumleaf (Fantastic Dance), Op. 124, Nos. 4 and 5, for teaching purposes, with fingering, phrasing and pedaling indicated in detail. Moreover, Mr. Kosakoff has added to his series of second

piano parts for standard compositions a well-conceived second piano part to be played with Clementi's Sonatina in G, Op. 36, No. 5. These are all issued by the same publishing house.

RASCHER SHOWS SAXOPHONISTS HOW TO PLAY THEIR TOP NOTES

WHAT would seem to be the first work yet published to offer a comprehensive method of training the embouchure to master the higher register of the saxophone is issued by Carl Fischer as 'Top-Tones for the Saxophone'. It was written by that distinguished saxophone virtuoso Sigurd M. Rascher.

The foreword explains that, although it has often been assumed that "false fingerings" are used to produce the notes higher than F above the staff on a saxophone, the method here outlined has been arrived at by experiment and experience and has not in any sense been achieved by mere accident. The fingerings given for them have been tried on at least twenty different makes of E-flat saxophones and so are not restricted to any one make. The chief aim has been to find fingerings, not too complicated, adjoining one another in a reasonable way and producing perfect intonation. Those given are the ones actually employed by the author on the concert stage.

Since before beginning to study high notes "every saxophonist should be able to command and control completely the attack, quality and vibrato of every note within the normal range", the treatise begins with a few tone-control exercises. There are preliminary exercises for natural overtones, scales in natural overtones and a most comprehensive series of embouchure exercises, while two especially valuable paragraphs are those given to 'Tone-Imagination and Production' and 'Development of Tone-Imagination'. And the contents are compressed within a compass of only twenty pages.

NEW PIANO PIECES BY BILOTTI ARE OF INDIVIDUAL CHARACTER

THREE new pieces for piano by Anton Bilotti that have recently been published by Boosey & Hawkes (distributors: Boosey, Hawkes, Belwin) commend themselves as compositions of musical distinction without formidable difficulty. They are a Prelude, a Valse and a Berceuse.

While all three reveal a striking development in compositional technique and a notably expanded harmonic resourcefulness on the part of the composer, the Prelude has a special individuality in treatment that gives to it an intriguing character. The waltz, on its part, is graceful and alluring and the Berceuse has an appealing melodic quality with rich harmonic coloring. They are all four-page pieces.

SONGS FROM NORDOFF OPERA NOW PUBLISHED SEPARATELY

FOUR of the principal songs from the one-act opera, 'The Masterpiece', music by Paul Nordoff and words by Franklin Brewer, which had its premiere a few weeks ago in Philadelphia, have now been published separately by the Elkan-Vogel Co. They are, 'Art and the Heart', 'I was born to be attractive', 'Did Matisse find peace?' and 'The Life of the Wife of an Artist'.

The salient characteristic of these songs is their diverting quality. They would seem to have been written by the composer with his tongue in his cheek, which is undoubtedly the attitude that would inevitably be inspired by the words. And for somewhat sophomoric texts flippantly audacious enough to tickle even the most modern palate of Restoration ancestry he has provided settings that, on their part, have considerable harmonic audacity. Just as the texts are essentially sophisticated operetta texts, so the music is basically operetta music carried to the n-th degree of harmonic sophistication. At the same time, it is so vital rhythmically as to have an infectious appeal, and in every case it seems eminently appropriate to the words.

The same idiom is, in general, common to all of the first three listed, while 'The

Life of the Wife of an Artist' is the simplest and most straightforward in style and manner. Of the four songs the most distinguished and refreshing musically are 'Art and the Heart' and 'I was born to be attractive'.

ATTRACTIVE ARRANGEMENTS FOR THE RECORDER PLAYERS

PLAYERS of the descant recorder, and their number is rapidly increasing, will be grateful for the new literature for their instrument that has recently been published by Schott & Co. of London, represented here by the Associated Music Publishers. It consists of three books of 'Happy Hours' and a book of hymn tunes for the descant recorder alone and a collection of Favourite Melodies with piano accompaniments. In every case the compiler and editor is Geoffrey Chase.

Most important of all is the Favourite Melodies album, containing, as it does, well-made arrangements of themes from Beethoven's violin concerto, Romance in F and Sonata Pathétique, the most familiar theme from Schubert's Unfinished Symphony, the 'Flower Song' from 'Faust', the Habanera from 'Carmen', 'Walter's Prize Song' from 'Die Meistersinger', and eleven other excerpts of similar character. The three little 'Happy Hours' books contain fifteen tunes each, without piano parts, ranging from 'The Londonderry Air' and 'Loch Lomond' to Handel's famous Largo, Mozart themes and Strauss Waltzes. As for the Hymn Tunes, there are thirty-four in all, beginning with the 'Adeste fideles' and ending with 'Winchester Old'.

NEW SONG BY MANA-ZUCCA ONE OF COMPOSER'S BEST

FROM Mana-Zucca, certainly one of the most prolific of American composers if not of the composers of whatever nationality, come two new songs that are publications of the Elkan-Vogel Company. One is a setting of Conrad Aiken's 'Music I heard with you', while the other is a 'Seminole Lullaby' with words by Emma Roberts Wilson.

In 'Music I heard with you' Mme. Mana-Zucca has produced one of the best songs that she has yet written. Indeed, it would seem safe to say that it is quite the best. The spirit of the poem has found apt embodiment in the music, which creates a tangible mood, and the melodic line has been moulded with shrewd understanding of vocal effects that are telling. The piano accompaniment is well devised and, altogether, the song is a credit to both the composer and the publishers. It is issued in two keys, for high and low voice.

The 'Seminole Lullaby' is an attractive little song of appropriate simplicity. A bit of local color is achieved in the text by the repeated use of the word "est-to-chee", the Seminole word for "baby". It is also published for both high and low voice.

A USEFUL COLLECTION FOR CHURCH PIANISTS

THERE has been a special need for material for pianists who hold church positions, and now, by way of helping to meet that need, Lucile Earhart has compiled a book of Classics for the Church Pianist, which is published by the Theodore Presser Co.

The editor and compiler, who speaks from experience, notes that the position of the church pianist has been a rather difficult one, that when he has exhausted such obvious material as the Handel Largo and Mendelssohn's 'Consolation' and a few transcriptions from the oratorios and cantatas, he must make his own adaptations of organ music or explore the vast realm of piano music for suitable compositions.

In addition to pieces from the regular piano repertoire there are transcribed excerpts from Beethoven's Seventh Symphony, the Brahms Third, Tchaikovsky's 'Pathétique' and Beethoven's Trio No. 7 and arrangements of Schubert's 'The Stars' and the Sarabande from Handel's 'Almira'. In all there are some thirty-eight numbers in this collection of timely usefulness to those for whom it is especially designed.

Sacred Songs

Come Unto Me (New)	low	Nellie Test
O Lord of Life	2 keys	Franz Schubert
Lead Us, Kindly Shepherd	2 keys	Bernard Hamblen
In Heavenly Love Abiding	medium	Mildred Tenney
Turn Thy Face from My Sins	low	Edna Hurst

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RECORDS: Verdi 'Requiem', Beethoven Quartet Released

By
HERBERT F. PEYSER



Herbert F. Peyser

IN the numberless times I have heard Bruno Walter conduct the 'Eroica' I can recall no performance of such sweep, nobility, gigantic power and smashing impact as this one. It is in every respect one of the supreme readings of my experience and surpassed by none. This may seem a tall claim, indeed (my recollections embrace Nikisch, Mahler, Muck and Weingartner of an earlier day, and, of course, Toscanini), but I am willing it should stand. Walter's 'Eroica' is here everything Beethoven's formidable conception ought to be and something that, in actuality, it rarely is.

To my thinking the interpretation has not a weak moment. How often do you hear an 'Eroica' in which every movement seems to be greater than the one before? Yet this is precisely what you have here. No one has ever questioned the immensity of the first movement or of the funeral march, but how much ink has been spilled over the stature, as compared with these, of the Scherzo and the variation finale! Well-meaning and intelligent musicians have even counselled a reversal of the order of the second and third movements so that the effectiveness of the Scherzo should not be diminished by the heart-break of the great threnody. Yet as Beethoven's stupendous conception unfolds itself with an unflinching logic at Mr. Walter's hands there is never a question of diminution or anti-climax. And the great finale, particularly the celestial poco andante and the Coda, stands forth as the glorious crown of the whole majestic edifice.

It is one of the great triumphs of Bruno Walter's career, this performance. Likewise, it takes place among the major accomplishments of the Philharmonic-Symphony of New York. And from the mechanical and acoustical standpoint of recording Columbia has lifted itself by its own bootstraps. The instrumental balance and clarity, the sharply defined orchestral perspectives, the remarkable scale of sonorities and the superlative dynamic adjustments surpass, despite a few surface noises, virtually anything the company has achieved thus far in the way of orchestral performance. This 'Eroica' is Mr. Walter's American debut as a recorder. May it be the precursor of many other recordings as distinguished!

TCHAIKOVSKY

Symphony No. 6, in B Minor, 'Pathétique'. Played by the All-American Youth Orchestra, conducted by Leopold Stokowski. (Columbia). Played by the Berlin Philharmonic, conducted by Wilhelm Furtwängler. (Victor).

HERE, cheek by jowl, are one of the worst and one of the best performances of Tchaikovsky's 'Pathétique' I know. Regrettable as it is to confess, the Americans have much the worst of it. Mr. Stokowski exhibits himself at his elaborate worst. All his moods, mannerisms and eccentricities are on display and the best one

can say of his reading is that in the last movement it displays a certain theatrical effectiveness. The rest is either bombast and empty rhetoric or Stokowskian affectation and preciosity. It would be interesting to know how the Philadelphia conductor motivates and justifies some of his tempi, his rubati, his nuances. In the march, of course, he follows the example of practically every conductor living by retarding the great, swinging phrase of triumph at the very climax of the movement following the wildly skirling scale passages. It has always been a question in my mind why conductors feel they are in honor bound to do this. Safonoff and Nikisch, the two great interpreters of the Symphony never did it and in the score there is not a solitary change of tempo called for. The usual arbitrary retard here is merely a vulgar circus effect. Even Herr Furtwängler, though in a somewhat lesser degree, is guilty of it.

The recording is poor. The orchestra sounds thick and muffled and especially the middle and lower string parts are lost in a fog. One who has never heard the All-American Youth Orchestra can from these records scarcely obtain an idea of its quality.

In practically every way the German performance (recorded abroad) is the brilliant reverse. The Berlin Philharmonic, though despite its careful discipline not one of the world's supreme orchestras, is here altogether admirable and the mechanical features of the recording as good as flawless. Herr Furtwängler has always had a true feeling for this Symphony. Both in this country and in Europe I have, when hearing him, repeatedly arrived at the conclusion that he surpasses in it any conductor I have heard since the far-off age of Nikisch and Safonoff. I do not mean that his reading equals theirs, but it approaches them more nearly than any other conductor's of my recollection.

RACHMANINOFF

Eleven Piano Pieces. Played by Sergei Rachmaninoff. (Victor)

THESE pieces furnish a kind of cross section of Rachmaninoff's piano writings. They range from his youthful 'Melodie' in E Major, Op. 3, No. 3, composed at the age of nineteen when he was a pupil of Arensky, and the popular 'Humoresque', which followed two years later, to such mature examples of his style as some of the Etudes of Op. 33, the fascinating 'Oriental Sketch' and the piece called 'Daisies', from Op. 38, in a revised version. The other works in the present set are the Preludes in G Flat, E Major, F Major and F Minor, the 'Moment Musical', Op. 16, No. 2, and the Etudes in C Major and E Flat.

These compositions may not stand among the highest peaks of piano literature and sometimes, indeed, they have the defects of their composer's qualities. There is undoubtedly a sentimental quality and sameness about some of them, a certain fundamental similarity of color and phraseology which in the long run may pall. And their range of expression is not wide, even if some of them vary conspicuously in character. Nevertheless they are indisputably the handiwork of a master and, by and large, they rank among the most grateful and expertly made piano compositions of the current century. Furthermore, such pieces as the E Major Prelude, with its ingenious play of shifting rhythms, and the Studies in C Major and E Flat, are in their way "big" music. In his performance of all these works Rachmaninoff, the great pianist, is at the magnificent top of his form.

BEETHOVEN

Twelve Contra-Dances. Played by the Columbia Broadcasting Symphony, conducted by Howard Barlow. (Columbia).

BOTH these pieces and Mr. Barlow's hearty performance of them are exhilarating and wholly delightful musical experiences. The Contra-Dances, which were composed in 1802, presumably as pot-boilers, are not, of course, the Beethoven of the

Fifth Symphony or of the 'Missa Solemnis'. But in their unpretentious way they are hundred percent Beethoven and hundred percent alive. It is by no means easy to choose between them. Probably the average listener will vote for the seventh of the set, in E Flat, because that is the melody the composer, after having already used it in his 'Prometheus' ballet, was soon afterwards to glorify in the last movement of the 'Eroica'. For me one of the most delectable of the dances is the twelfth. It is this which, unless I am much mistaken, Fritz Kreisler utilized for a violin piece, at one time very popular, changing the duple into triple time and giving the music a sentimental character quite foreign to the dance.

TCHAIKOVSKY

Symphony No. 3, in D, 'Polish'. Played by the National Symphony, conducted by Hans Kindler. (Victor).

IT is good to hear Tchaikovsky's unjustly neglected Third Symphony, written when the composer was thirty-five. There is no use in pretending that it will ever approach in public esteem the Fourth, Fifth and Sixth, for it has not the personal and emotional qualities which make of these the great human documents they are. But it is all pure, unmistakable Tchaikovsky and, despite a certain fundamental sameness, it contains a wealth of treasurable melody in its five movements. The symphony is entitled 'Polish' for no other reason than that the last movement is marked "alla polacca". Yet, curiously, this finale is perhaps the weakest part of the entire score. Be this as it may there is no reason the work should be so totally obscured by the three last symphonies.

The performance by the National Symphony under Mr. Kindler is a vigorous and relishing one. Obviously, the conductor has justifiable affection for this symphonic stepchild of Tchaikovsky's and he communicates it most convincingly.

JOHANN STRAUSS

'Immortal Johann Strauss'. Extracts from Strauss operettas. Played by the Viennese Waltz Orchestra. (Victor).

IN spite of a five-year residence in Vienna I am not familiar with this so-called 'Viennese Waltz Orchestra', but if it always plays as well as it does here under an unnamed conductor I regret having

missed it. The pieces it offers are among those not especially well-known in America but which were repeatedly encountered in Austria. They include the overtures to the operettas 'Waldmeister' and 'Prince Methusalem', the polka from 'Ritter Pashan' and a portion of 'Cagliostro in Wien' all of them among the loveliest of Strauss's melodic inspirations and some of the most enchantingly scored.

BOOKS

A Vivid Work on Voice Technique and Physiology

'Fundamentals of Vocal Art' by Bernard Kwartin (New York: Criterion Publishing Co.) has many points of excellence which the average book on voice technique conspicuously lacks. This department has, in the past, called attention, sometimes obliquely, to the futility of most books of this type. This futility is usually caused by theorization unbacked by physiology and physics, both of which sciences play such important parts in vocal instruction. Mr. Kwartin seems to have made a deep and penetrating study of these things and the result is that his book is an excellent one. In the hands of an intelligent teacher as an adjunct to vocal instruction the book should prove a valuable one. There are many diagrams most of which are easily understandable and while the reviewer does not invariably agree with some of the author's deductions, they are all logical and to the point. Teachers and students will all find the work well worth reading.

H.

Portraits of Great Composers Published

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New York Studios

Artists from the studio of Arthur Gerry are filling important engagements. Phyla Wood, soprano, has left for California where she will make a six-weeks tour. Laurens Anderson, bass, was recently appointed to the Radio City Glee Club. Edwin Beach, tenor, was soloist in Alfred Gaul's 'The Holy City' at Port Washington, and also soloist on Easter Sunday at Goshen, N. Y. Montgomery Throop, tenor, was soloist in Stainer's 'The Crucifixion' at Kent, Conn., on Palm Sunday, and in versity on April 20. Glenn Martyn, baritone, has joined the cast of 'Rose Marie' in Boston. John Meredith Langstaff, baritone, gave a recital at the Neighborhood Club, Brooklyn, on March 31.

Jack Kilty, baritone, pupil of Bernard Taylor, after making 150 appearances in 'It Happened on Ice' at the Center Theatre is opening with the Chicago company this month. Carol Wolfe, mezzo-soprano, has returned from a concert tour in Texas and will leave this month for another tour which will take her to Colorado, Alabama and Georgia. Mildred Young, contralto, has been engaged as soloist at Christ Church, New York. John Campbell, tenor, has been engaged as soloist at Christ of St. Paul and St. Andrew, New York. Roger Treat, baritone, has been engaged for one of the leading roles in Gounod's 'The Frantic Physician' to be given in New Haven this month. He will also give a recital in that city. Leah Weissmann, soprano, and Glenn Darwin, baritone, will give a joint recital for British War Relief at the Bellevue-Stratford in Philadelphia on April 30.

Adelaide van Wey, contralto, pupil of Edgar Schofield, sang recently at the Pythian Temple at the order's National Defense Night. Ernie Lawrence was engaged as the tenor soloist in Dubois's 'The Seven Last Words' at White Plains on the afternoon of Palm Sunday. The same evening he appeared in 'The Crucifixion' at the Plymouth Church, Brooklyn. Gladys Doane, soprano, gave a recital at Union Congregational Church at the celebration of the twenty-fifth anniversary of the men's glee club of Richmond Hill, L. I.

The Ralph Wolf Conservatory, New Rochelle, has engaged Robert Goldsand, pianist, who recently won the Town Hall Award for the best recital there during the current year, to conduct a seminar for advanced pupils at the school. Paul Wittgenstein has returned from making recital appearances in Cuba and has resumed his teaching at the school.

A large audience at the La Forge-Berúmen Studios on March 24 heard Ellen Berg, 11-year-old coloratura soprano, with her teacher, Frank La Forge, at the piano. The audience was most enthusiastic.

Juanita Pruette, who is affiliated with the Master Institute of United Artists, announces Summer courses there for teachers and students in the science of visible speech as applied to the speaking and singing voice.

Marta Milinowski, professor of music at Vassar College, gave a recital in the studio of Kate S. Chittenden in New York on the evening of April 4. Her principal works were Beethoven's Sonata quasi una Fantasia, Op. 27, No. 1, and Schumann's Symphonic Etudes.

Ruth Kyler, pupil of Frank La Forge, was heard in a recital before the Orpheus Club at Mt. Carmel, Pa., on March 24. Gudmundur, Icelandic tenor, was one of

the soloists in Rossini's 'Stabat Mater' at Grace Chapel, New York, on March 30.

Paul Wittgenstein, pianist, gave a recital at the Manhattanville College of the Sacred Heart on the evening of April 2.

Diller-Quaile Students Give Concert for Benefit of Myra Hess Fund

A group of students from the junior department of the Diller-Quaile School of Music gave a concert at the Cosmopolitan Club on the afternoon of March 7, for the benefit of the Myra Hess Fund for British Musicians. The program began with a group of English pieces offered by Charles Burlingame, Bill Carlin, Evelyn Cournand, Sarane and Katrina Hickox, Harry Schroeder, Ruth and Judy West and the Rhythm Band. A group of dances was given by Ruth and Marilyn Westcott, Myra Rosenberg, Sally Loomis, Helene Zimmermann, Sally Mathe-Hewitt Pantaleoni, Isabel Tinoco, Connie Reep and Daphne Smith. Maisie Kennedy read Angela Diller's Story of Siegfried. The program closed with a group of piano pieces played by Peter Semler, Frederick Roloff, Schuyler Brown, Harriet Prince, Nina Levine and Cleo Politis. A cheque for \$600 representing the proceeds of the concert was sent to Miss Hess.

Dalcroze School Engages Artists for Summer Faculty

The violin department of the summer session at the Dalcroze School of Music will be headed by Boris Koutzen. Mr. Koutzen, known as both violinist and composer, was born in Russia and studied at the Moscow State Conservatory under Leo Zetlin and Glière. Max Lipmann will head the voice department. He toured with the Wagnerian Opera Company, sang with the opera in Mannheim, and had concert experience in various European music centers.

Piano Teachers' Congress Meets

The Piano Teachers Congress of New York held its monthly meeting on April 3, in Steinway Hall, New York. The meeting was opened with a member discussion on 'Closer Relationships Between the Public School and the Studio Teachers'. Lyn Egli, director of the Music Education Studios and a member of the congress, spoke on 'Broadening the Field of Group Study'. A talk was given by Mme. Luisa Stojowski on 'The Art of Piano Practice'.

Harmony Guild of New York Holds Meeting

The Harmony Guild of New York met in Steinway Hall on April 9. Jean Buchta spoke on 'The Relationship Between Soloist and Orchestra from the Composer's Point of View', with illustrations of the subject, including an arrangement of a Wieniawski violin Concerto, played by Ruth Kemper, assisted by Arousiac Costikyan; and of Louis Aubert's Fantaisie, played by Jean Buchta, assisted by Genevieve Felland.

Henry Street School Opera Class Presents Mozart Work

Mozart's 'Bastien and Bastienne' was given by the opera class of the Henry Street Music School at the Playhouse on April 19. The English translation is by Holger E. Hagen; the production was in the charge of Mme. Emma Zador. The cast included William Epperhart, Helen Yoskowitz and Jeannette Weise.

La Meri Gives Lecture-Demonstration of Javanese Dance

La Meri offered a lecture-demonstration of the Javanese Theatre Dance at the School of Natya in New York on March 18. Examples of Javanese dancing were performed by La Meri, Namora and Maha Devi, Mera, Lucille, Beatrice Kraft, Juana, Carolyn Hector, Leah Dillon, Evelyn Kraft and Marian Lawrence.

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Contemporary American Composers, As Viewed by John Tasker Howard

AS a companion volume for 'Our American Music', John Tasker Howard's 'Our Contemporary Composers' (New York: Thomas Y. Crowell Company) is a valuable and timely work. The earlier book was largely one of facts, the new one quite generally one of opinion. Virtually every living American composer whose name has figured on our programs sufficiently to give him more than local recognition is discussed to some extent by Mr. Howard. Not all will relish either what is said of them or how they have been classified in relation to their fellows. But, all things considered, Mr. Howard leans to the moderate, rather than the extreme in his evaluations and in the quotations from various critics and others that he has used in buttressing his opinions.

Many of our best known composers are grouped together under the chapter heading 'Safe and Sound', but some may resent



John Tasker Howard

being so designated. In this group will be found Deems Taylor, John Alden Carpenter, Daniel Gregory Mason, David Stanley Smith, Charles Wakefield Cadman, Richard Hageman, Howard Hanson, Leo Sowerby, Albert Stoessel, Douglas Moore, Randall Thompson, Harold Morris, Abram Chasins and various others. Some are classed as Pioneer Free Thinkers in a chapter headed 'Unfamiliar Idioms'. There will be found something about Roy Harris, Aaron Copland, Louis Gruenberg, Emerson Whithorne, Walter Piston, Quincy Porter, Lazare Saminsky, Frederick Jacobi, Roger Sessions, Phillip James, Bernard Wagenaar, Werner Josten, Harl McDonald, Nicolai Berezowsky, Marion Bauer and many more. Then there are Newcomers, Experimenters, and Broadway Composers. The Atonalists have a corner of their own. Carl Ruggles and Charles Ives occupy a separate section called 'Unicorn and Lion'. 'The Clever Ones' subsume Nicolas Slonimsky, George Antheil, Henry Drefus Brant, Virgil Thomson and Marc Blitzstein.

Says Howard: "Well, there they are—the brave, the foolhardy, and the reckless. a salty and peppery crew. Pick out the pieces that tempt your palate. Or leave the whole pot stew alone, if you'd rather. It's a free country, and nobody has to listen to anything he doesn't want to. But remember that everyone has the right to listen to the things you think are crazy or worse".

No one can formulate and express judgments on all these composers without provoking ire. Disagreements over what Mr. Howard has written on individual figures like Roy Harris, Aaron Copland, Harl McDonald, Howard Hanson, Bernard Wagenaar and George Antheil—or almost any other six that might be substituted—are sure to be many and lively. Probably he already has received a dozen or more angry letters about his summing up of George Gershwin, since there are many who refuse to accept the general critical verdict that Gershwin was a "popular" and not an "art" composer, irrespective of his several forays into the serious field. But complaints are the zest of such a book—the more the merrier for Mr. Howard and his publishers.

A series of valuable appendices dealing with books on American music, recording, various awards, commissions and fellowships at home and abroad; works issued, commissioned or performed under various circumstances and auspices—from the National Federation of Music Clubs to the International Society for Contemporary Music; as well as sections in a chapter entitled "Today and Tomorrow" that deal with the Federal Music Projects, ASCAP and performing rights, composers' organizations and similar practical matters, add to the value of the volume. Because of a

long illness, Mr. Howard was assisted in the concluding parts of the book by Arthur Mendel, to whom he makes grateful acknowledgement in his preface. There are fourteen page illustrations, with Howard Hanson rating the frontispiece as "Consistent Champion of the American Composer".

PEABODY TO OFFER SUMMER COURSES

Public School Music Will Be Included—Orchestral Courses Planned

BALTIMORE, Md., April 20.—Frederick R. Huber, who was recently made the State Director of Music for the National Youth Administration, will again manage the summer school at the Peabody Conservatory of Music, which will be in session for six weeks from June 30 to Aug. 9. The school has arranged its dates to coincide with those of the Johns Hopkins University and the Maryland Institute summer schools so that pupils enrolled at any one of the institutions can take supplementary studies at the others. Classes will be held in the main building of the Peabody Institute and the teachers will include many of the faculty of the regular session, both from the conservatory and the preparatory department.

Courses in Public School Music will be given, one instrumental and one choral. The instrumental course will be conducted by Robert Bolles, a regular member of the faculty, and will include principles, practices and materials for instrumental class-teaching and general supervising and teaching procedures. The choral course in Public School Music will be conducted by Lucille Tingle Masson, also a regular member of the faculty of the conservatory. This course is designed to cover recent trends in choral music and training, and also to take care of specific problems presented by members of the class. It will consist of lectures, assigned readings, discussion groups and demonstration lessons. Special classes in string, woodwind, brass and percussion also in methodology, elementary, intermediate, and high grades will be formed.

Grace Moore Disbands School of Music Classes

Grace Moore has temporarily disbanded the classes of the School of Music because of the serious illness of her husband, Valentin Parera, who was business manager. Miss Moore, who is at present in Mexico City, where she is giving three "good will" concerts as guest of honor of Mexico City at the Palacio de Bellas Artes on April 18, 21 and 23, says that she will reorganize her school later on a larger scale covering all branches of musical education. Astolfo Pescia, formerly director of Miss Moore's school, is no longer connected with Miss Moore's activities and has started private classes of his own.

Faculty Recital Given at University of Redlands

LOS ANGELES, April 20.—The University of Redlands School of Music presented Paul Pisk, composer-pianist; Rowland Leach, violinist, and Axel Simonsen, cellist, in a faculty recital in March. The concert began with Walter Piston's Sonata, one by Cyril Scott, also for violin and piano, and the Beethoven B Flat Trio. The Piston work had a first performance on the Coast.

Juilliard Summer School Adds to Faculty

George A. Wedge, director of the Juilliard Summer School, announces ten additions to the Summer School faculty: Mishel Piastro in the violin department,

Lief Rosanoff, 'cello; Marcel Grandjany, harp; Vittorio Giannini, composition and orchestration; Marion Bauer, musicology; Grace Leeds Darnell, junior choir; Fritz Rothschild, ensemble playing with recordings; Ruth Shafer, public school music; Lamar Stringfield, American music; and Saul Goodman, tympani.

Roth Quartet Gives Series at Manhattan School of Music

The Roth Quartet concluded on March 3, a series of four programs of chamber music given at the Manhattan School of Music. The series, which opened on Feb. 3, included works by Mozart, Roy Harris, Schumann, Haydn, Chadwick, Beethoven, Boccherini, G. Seldon Goth, Tchaikovsky, Robertson and Dohnányi. The personnel of the quartet includes Feri Roth, Rachmael Weinstock, Julius Schaier and Oliver Edel.

Virgil Fox Returns to Peabody

Completing his fifth annual coast-to-coast tour of the United States, Virgil Fox, concert organist and head of the organ department at the Peabody Conservatory of Music in Baltimore, will return to his duties at the institute in May. The enrollment in the organ class is the largest in the Institute's history and includes pupils from ten states.

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TO OPEN SUMMER STUDIO

Caroline Beeson Fry Again to Hold Classes in White Plains, N. Y.

Caroline Beeson Fry, teacher of singing and repertoire, again will hold Summer classes in her studios at White Plains, N. Y., from June 18 to July 30. Associated with her are Edwin McArthur, conductor of opera and accompanist for Flagstad, Rethberg, Pinza and other noted artists. He will have charge of song interpretation classes which are scheduled for Monday evenings, July 7, 14, 21 and 28.



Charles Trier and the staff continue with their work in traditional operatic mise-en-scène and elementary classes in physical action. Priscilla Larrabee returns for the third season as teacher of sight-reading and rhythm and as assistant vocal instructor to Mrs. Fry. Other departments include coaching in French and German under Marie-Antoinette Lloyd of the faculty of the Friends' School, Washington, D. C. Leonice Hunnewell Mercer and Geraldine Bronson Farley are included on the faculty list for accompanists and coaching.

Western Reserve Gives 'Dido and Aeneas'

CLEVELAND, O., April 2.—The Western Reserve University music and drama departments collaborated in presenting five performances of Purcell's 'Dido and Aeneas' from March 26 through 30. Dr. F. Karl Grossman conducted; Nadine Miles was dramatic director; Miriam Cramer directed the ballet; choral preparation was under the direction of James Aliferis. Sets were designed by John Mihal, Jr., and

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Bernice Krichman was stage manager. Students taking principal parts were: Georganna Sharp, William Boehm, Yvonne Danielson, Carol Garden, Ilona Herman, Goldie Hoffman, Elizabeth H. Wilson, David R. Guralnik, and Alvin C. Beck. W. H.

FIRST INTERCOLLEGIATE MUSIC FESTIVAL PLANNED

New York Board of Higher Education and Mayor La Guardia to Sponsor Concert by Four Schools

With Mayor LaGuardia and the Board of Higher Education acting as sponsors, the four city colleges will hold their first New York City Intercollegiate Music Festival in the auditorium of the recently constructed Hunter College Building on May 16. Dr. Ordway Tead is chairman of the Board. More than 350 students from City, Hunter, Brooklyn and Queens Colleges will take part.

The musical talents of the faculties and student bodies of the four colleges will be combined for the evening, and the program will be presented by an orchestra, chorus and band made up of the best qualified music students selected from the four colleges. The concert, to be open to the general public, will be the first of a series of joint undertakings. The Festival, it is planned, will be an annual event, with provision made for frequent smaller concerts as a community service.

Among the works tentatively included in the program are the first movement of Dvorak's 'New World' Symphony, to be presented by the orchestra; 'The Dance of the Buffoons,' by Rimsky-Korsakoff, to be played by the symphonic band; and 'Now Let Every Tongue Adore Thee,' by Bach, to be sung by the chorus. In addition, one original composition, a choral work entitled 'Chant du Voyageur,' by Walter Helfer, chairman of the musical department at Hunter College, will be presented.

The arrangements for the Festival are being made by a committee representing the music departments in the four colleges, with Edwin J. Stringham of Queens College as chairman. The orchestral division is composed of Walter Helfer, Hunter College, chairman; William Neidlinger, City College; Jean Morel, Brooklyn College; and John Castellini, Queens College. Those in charge of the choral works are George W. Volkel of Brooklyn College, chairman; and George R. Hicks, of City College. The symphonic band is being directed by Harvey A. Sartorius, of Queens College, chairman; George A. Horton, City College; and Samuel E. Chelimsky, of Brooklyn College.

Appeal for Musical Scholarship

(Continued from page 33)

edge of actual performance, is only diversion and not of real cultural value.

At the present time we are in the midst of what may be termed a reconstructive period. The method of musical research is not similar to that used in chemistry and physics. Musical research has to explore the sources of artistic music, the theoretical, formal or constructive, esthetic, stylistic aspects as directly as possible. A musicologist must be quick to recognize the artistic qualities of a given score, for instance, and to evaluate the work.

The ultimate aim of research in music is not an antiquarian interest, a self-sufficient pursuit, an absolute science like mathematics, for instance. Its noblest purpose is to explore the works of art, to rescue them from oblivion, to make them live again, to rediscover lost and interrupted traditions, to restore disfigured works to their original purity, to give them proper atmosphere.

We all desire the musical life of America to be as rich as possible. This cannot be accomplished without the most active participation of research. Therefore I invite the high-minded patrons of art, the responsible leaders of our

great institutions of learning, the most influential critics and writers on music, the musicians and musical scholars to combine their efforts to remove the most persistent impediment now preventing the realization of the ideal of a really vital and up-to-date musical life in this great country. If America is to fulfill her destiny completely, she must establish her musical life upon the solid plinth of "Knowledge Through Research."

SMITH SUCCEEDS HOLL AT LONGY MUSIC SCHOOL

Board of Trustees of Institution in Cambridge Appoint Cleveland Musician as Director

CAMBRIDGE, MASS., April 20.—The board of trustees of the Longy School of Music has accepted with regret the resignation of Minna Franziska Holl as director and faculty member. Melville Smith of Cleveland will be Miss Holl's successor. Miss Holl, who has been director since 1926, will retire on June 30. Mr. Smith, since 1931 associate professor of music at Flora Mather College, Western Reserve University, will assume his duties on July 1.

Mr. Smith is co-author with Max T. Krone of a textbook on 'Fundamentals of Musicianship'. His system of ear-training has been adopted at the Northwestern University Summer School, Evanston, Ill., where he has lectured for the past six seasons.

Miss Holl has been associated with the Longy School since 1920, when she studied under Georges Longy, the founder and first oboist of the Boston Symphony. The faculty includes Nadia Boulanger, Berta Jahn-Beer, Erwin Bodky, Horace Britt, Olga Averino and E. Power Biggs.

New England Conservatory Gives Scholarships

BOSTON, April 20.—One hundred scholarships, each of \$100, will be awarded by the New England Conservatory of Music, one being open to a qualified pupil in this year's graduating class of each high school in New England. The scholarships are for enrollment in September, 1941, in the first year of the four-year course leading to the degree of Bachelor of Music or in the three-year course leading to the Diploma. The candidate recommended for the scholarship must possess outstanding ability in his or her particular field, must have a good scholastic record.

Baldwin-Wallace Students Heard

CLEVELAND, O., April 20.—The students and faculty members of the Baldwin-Wallace Conservatory of Music of Berea, O., presented the second program in the "Opportunity Concerts" sponsored by the Division of Recreation of the City of Cleveland in the Little Theatre of Public Hall on Feb. 25. The Conservatory Orchestra, under George Poinar, was heard in Haydn's Symphony No. 102, in B Flat; the Overture to 'The Bat' by Johann Strauss, Enesco's 'Rumanian' Rhapsody No. 1, and Bolzoni's Minuet, arranged for string orchestra by Dasch. John Haley, a student, was soloist in Mendelssohn's Concerto for violin. The Madrigals, under Allan F. Schirmer gave a good account of themselves in a group by DiLasso, Wilbye, George Vail Cripps, and Mendelssohn. W. H.

Miriam Marmein to Re-open Summer Dance Theatre

Miriam Marmein will re-open her Summer dance theatre at Manomet, Mass., during the coming months. A new stage with improved lighting is to be erected and performances will begin late in July, continuing through August, with a new bill every Friday evening, and a lecture-demonstration on the art of pantomime will be included as last Summer. A number of last Summer's company will reappear. She will continue her Spring concerts in New England with an appearance in Fairhaven, Mass., on April 22, following a recital in Norwich, Conn., on April 15.

KNITZER NAMED TO POST AT CLEVELAND INSTITUTE

Appointed Head of Violin Department —Will Succeed Josef Fuchs Who Recently Resigned

CLEVELAND, O., April 20. — Joseph Knitzer, violinist, has been appointed head of the violin department of the Cleveland Institute of Music, Beryl Rubinstein, director, succeeding Josef Fuchs, who recently resigned from the Institute and also as concertmaster with the Cleveland Orchestra.



Joseph Knitzer

Mr. Knitzer, who was born in New York, has appeared as soloist with the New York Philharmonic and Philadelphia orchestras, the Detroit and National Symphony orchestras, and many other outstanding musical organizations. He has given three New York recitals, made three transcontinental tours in the United States and Canada, and has appeared on many radio programs.

Mr. Knitzer began the study of violin at the age of seven, and has studied with Maurice Warner, Leopold Auer and Louis Persinger. He was graduated with highest honors from the Institute of Musical Art and the Juilliard Graduate School in New York. In recognition of his talent, he received in 1936 the Naumburg and Federation of Music Clubs awards, and the Schubert Memorial prize. He was head of the violin department at the Henry Street Settlement in New York for two years, and taught privately in New York for five years.

Cleveland Institute Appoints New Registrar

CLEVELAND, April 20.—Ann Splitstone has been appointed registrar of the Cleveland Institute of Music, succeeding Laura Bohuslav, who resigned recently after serving during the twenty years of the school's existence. Miss Splitstone, who is a native of New Jersey, graduated from Oberlin College in 1933. Six students who will receive their degrees in June will give their graduation recitals at the institute in May. They are Mary Van Kirk and Gladys Dworkin, vocalists; Janet Myers, Fred Popper and Clara Szekeley, piano, and Victoria Kerner, violin.

Cleveland Institute Presents Recitals

CLEVELAND, April 20.—Harry Fuchs and Beryl Rubinstein gave a recital of sonatas for cello and piano on March 12, in the new Willard Clapp Hall of the Institute. Their program consisted of the Beethoven Sonata, Op. 5, No. 1; the Debussy Sonata in D Minor and the Rachmaninoff Sonata in G Minor. F. Walter Huffman, tenor, gave a recital on March 19, with Lawrence Stevens at the piano. The program included German, French, Spanish and English composers.

San Francisco Music and Arts Institute Presents Faculty Concert

SAN FRANCISCO, April 20.—Lawrence Sherrill, baritone, and Ross McKee, pianist, assisted by an artist quartet, were presented in a faculty recital by the Music and Arts Institute at the San Francisco Museum of Art on March 23. An ovation was accorded Paul Erickson, young San Francisco composer trained at the institute, upon the first performance of his Chaconne for piano and strings.

CLEVELAND SCHOOL PLANS FOR SUMMER

Institute Offers Six-Weeks Course under Members of Regular Faculty

CLEVELAND, O., April 15.—The Cleveland Institute of Music, Beryl Rubinstein musical director, will hold its Summer School from June 23 to Aug. 2 inclusive. The same standards which mark the regular Winter courses are maintained during the six weeks of intensive study and all courses are given by members of the regular faculty.

Courses offered during the Summer session have been carefully selected to meet the needs of students working for credit toward a Bachelor of Music or a Master of Music degree; students of public school music, working toward a music supervisor's degree in connection with Western Reserve University; school teachers who wish added credit toward a teaching degree with music as a major; professional musicians who desire additional training in special departments and adults and children who wish to take one or more courses.

Among the faculty, besides Mr. Rubinstein, are Phyllis Abrahams, Alice Aldrich, Bertha K. Giles, Lillian Greive, Theresa M. Hunter, Janet Myers, Dorothy K. Price, Margaret Rosenfeldt, Corinne Rogers, and Lawrence Stevens, piano; Walberg Brown, Margaret Randall, and Homer Schmitt, violin; Robert Swenson, violoncello; Nevada Van der Veer, Reuben Caplin, and Elizabeth Stoekler, voice; Ward Lewis, Clement Miller, Marie Martin, and Verna Straub, theory; Henry F. Anderson, organ; Alois Hruby, trumpet, and others to be announced later. Marie Martin and Margaret Randall will teach pedagogy and Eleanor Frampton, modern dance.

Gerschefski to Direct Summer School at Spartanburg, S. C.

SPARTANBURG, S. C., April 20.—Converse College has appointed Edwin Gerschefski director of the summer school of fine arts. Mr. Gerschefski joined the faculty in 1940, as associate professor of piano, theory and composition. He is a graduate of Yale and a Phi Beta Kappa. The summer school of fine arts, beginning on June 9 and continuing for six weeks, will be devoted entirely to music, painting and dramatics. August Cook will head the art department and Hazel Abbott will direct the dramatics department.

Ellison-White Conservatory Creates Honorary Board of Directors

PORTLAND, ORE., April 20.—An honorary Board of directors, consisting of nine prominent musicians in addition to the regular board of trustees, has been created at the Ellison-White Conservatory. Ariel Rubinstein, director. The board includes

Richard Crooks, Eugene Goossens, José Iturbi, André Kostelanetz, Efrem Kurtz, Pierre Luboshutz, Artur Rodzinski, Artur Rubinstein, and Rudolf Serkin. The members of the board of trustees include William C. McCulloch, Thomas C. Burke, Jr., Mrs. Wilson Clark, Mrs. Inman DeBruin, Ralph E. Dugdale, Chester L. Duncan, J. R. Ellison, Harry M. Kenin, Mrs. Cheryl Scholz, Mrs. Robert H. Stron and C. H. White.

WASHINGTON UNIVERSITY PRESENTS MUSIC PUPILS

Wide Variety of Concerts and Recitals Presented by Students—High School Festival Held

SEATTLE, April 20.—An interesting program of chamber music, directed by Moritz Rosen, head of the violin department of Washington University, was given on March 13. Kensley Rosen, violinist, with Sally Moore at the piano, played the Brahms Sonata in D Minor, and three student groups did surprisingly well. Works heard included the Beethoven Quartet, Op. 18, No. 4, by Maybeth Harris and Phyllis Rader, violins; Alberta Olson, viola, and Wilma Wilder, cello; 'Night Piece' for flute and double string quartet by Foote, with Beth Middleton, flute; and Fugue for eighteen violins, by Dubensky.

The University concert band, Walter Welke, leader, gave an unusually fine concert in March. This was their final appearance before departing on a Spring tour. Continuing the series 'Bach to Bartok', Wilhelmina Schaeffer Creel presented an evening of Beethoven's music, March 4.

The third annual High School Music Festival was given in the Meany Auditorium on March 21. Bands, orchestras and choirs of the nine high schools participated in the event, which is intended to acquaint the public with the work being done in the schools. The finale was a combined chorus of 400 voices conducted by Ethel Hensen, music supervisor in the high schools. The young people did excellent singing in Schubert's 'Omnipotence'.

N. B. D.

Summer Scholarships Offered at Cummington School

CUMMINGTON, MASS., April 20.—Cummington School offers scholarships for summer study in piano, violin and in ensemble playing for a 'cellist. Candidates must have completed secondary school and have done considerable work in their field. Each scholarship provides living and instruction for ten weeks. They are open both to young men and young women, but only to those who cannot finance their study without full aid. All applications must be filed before May 1. Application blanks and instructions for the auditions which will be held in New York, may be had on application to Registrar, Cummington School, Cummington, Mass.

Students at University of South Dakota Give Concerto Concert

VERMILION, SO. DAK., April 20.—Students at the college of fine arts of the University of South Dakota were heard in a concerto concert on the evening of March 19. The soloists were accompanied by the university's orchestra under the baton of Finfred R. Colton. Dale Barlow, violinist, played the Bruch G Minor; Marguerite Cook, pianist, the Mendelssohn work in the same tonality; Eloise Aker, violinist, was heard in the Wieniawski D Minor; Selma Gravrok, in the Boellman Symphonic Variations; Joy Cleland in the Mendelssohn Concerto and Marjorie Townsley, pianist, in the Grieg A Minor.

Dorothy Hess Gives Studio Musicale

PHILADELPHIA, April 20.—Dorothy Hess, pianist, and Wayne Arne, 'cellist, assisted by Christine Blackadder, soprano, gave a musical in Miss Hess's studio on March 9. The program included sonatas by Brahms and Grieg, and songs by Schu-



Westchester Photo Service

CONDUCTOR AND CHORISTERS
Members of the Glee Club of the College of Mount Saint Vincent with
Constantino Yon (Center), Conductor, Who Gave Their Annual Concert on
March 23

The annual Glee Club Concert of the College of Mount Saint Vincent took place in the Cardinal Hayes Auditorium on the campus on March 23.

The Club, under the direction of Maestro Constantino Yon gave a varied program, ranging from an a cappella four-part chorus of Handel's 'Ecce Concipt' to Jessel's two-part chorus 'The Parade of the Wooden Soldiers'. Among the student soloists were Rosemarie Felio and Isabel Yank-

ocy, pianists; Pauline Cattano, Jane Tully and Claire Kennedy, vocal soloists. Guest artists were Mildred Wimmer, mezzo-soprano, and Ivan Velikanoff, tenor, who sang duets from Verdi's 'Il Trovatore' and 'Aida'. The closing work sung by the Club Glee was Brahms's 'The Gypsies' arranged for chorus by Shelley, and accompanied and directed by Mr. Yon. The accompanist for the club was Edward Rivetti. A large audience was present.

bert, Handel, Quilter, Bridge and Gerson. Dorothy Gerson accompanied Miss Blackadder. Miss Hess and Mrs. Wayne Arne are scheduled for an appearance for the Musical Coterie of Wayne, Pa., and Miss Hess has been engaged as soloist by the Woman's Club of Bala-Cynwyd, Pa.

Works of Composition Class at High School of Music and Art Presented

Works by the composition classes at High School of Music and Art were heard in a concert at the school on March 25. The young composers whose works were presented included Joan Brinsley, Maxine Miller, Lenore Holland, Linda Babbitt, Gloria Popkin, Sarai Golomb, Remo Alotta, Rita Nanes, George Goldstein, Janet Childs, Alberta Fiorilla, Gerald Sorell, Jules Levine, Josephine Scheiber, Gerard Jaffe, John Kennahan, Adele Levin and

Ezra Laderman. Performers included Bella Medoff, piano; Miss Golomb, harp; Charlotte Chernoff and Carol Hendricks, sopranos; George Goldstein and Alice Egland, conductors; Richard Moselle and Chester Wolfson, horns; Sol Greitzer and Mr. Sorell, violins; Gioia Labate, flute; Bernard Garfinkle, bassoon; Allan Black, violin; Nathan Gross, viola; Ezra Lederman, piano; Mr. Kennahan, Miss Levin and Andre Toth, conductors.

Grace Spofford Appointed to NYA Post

Grace Spofford has been appointed educational advisor of the music department of the radio workshop of the National Youth Administration, serving in a part-time capacity. Miss Spofford has been director of the music school of the Henry Street Settlement since 1935. She took up her duties on April 3.

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Museum of New Mexico Becomes Center of Music

Important Concert Schedule Grows Out of Informal Sunday Afternoon Organ Recitals—Carnegie Set of Records with Phonograph and Reference Books Conspicuous Aid

SANTA FE, N. M., April 18

IN Santa Fe, one of the most colorful and out-of-the-ordinary communities in the United States, is being carried out an interesting experiment in discovering and unifying the musical talent and interest among the townspeople. The Museum of New Mexico is the center of this enterprise. It is one of only ten museums in the country to achieve a co-ordination of the arts by the formation of a music department in connection with the other branches of the museum.

The department was founded by Dr. Edgar Lee Hewett, director of the museum, and is under the guidance of Charles M. Kinney, appointed music director in June, 1938. Growing out of an informal program of Sunday afternoon organ recitals in the museum auditorium, one of the first activities of the department has been the expanding of these recitals, which are free to the public, to include vocal, instrumental and ensemble performances. Local and visiting musicians take part in the programs which attract large and interested audiences. Occasional performances are given by composers of their own works.

In order that the Hour of Music may aid in music education as well as entertainment, rather full program notes are prepared, which in an informal way tell something of the composers represented and comment on the compositions included.

Besides offering the best available music to the public, the recitals afford a hearing to musicians of worth, thus filling an important need of the community and the region, where without the museum such opportunities would be few. The fine three-manual organ and full sized concert piano are at the disposal of those giving recitals.

Three Cultures Meet in City

Another aim of the music department's work arises from the unusual makeup of Santa Fe's population. Santa Fe is almost unique among American cities in being the meeting place of three cultures, Indian, Spanish and Anglo-Saxon. The museum endeavors to foster understanding among these different elements. As Indian paintings and pottery and Spanish woodcarving and tinwork are to be seen in the galleries of the museum together with the works of "Anglo" artists, so programs of Spanish, Mexican and Indian music and dances are



The Museum of New Mexico in Santa Fe, the Center of a Musical Experiment



Wyatt Davis

Charles M. Kinney, Director of Music at the Museum

presented by the music department. On Christmas Eve, for example, the songs of 'Los Pastores', an old Spanish nativity play of the region, were given by a group of native Spanish musicians.

One of the greatest aids to the work of the music department has been the gift by the Carnegie Education Foundation of the Carnegie Music Set. The set includes 650 records covering the entire field of music, old and modern, together with a very fine phonograph with a loudspeaker to adapt it to any size rooms. To this has been added a small library of reference books, music encyclopedias and dictionaries.

The set is housed in a special room off the auditorium, where individuals and small groups may use it for study or simply for enjoyment. During the first year of its installation, the set was used for over 600 hours. It is interesting to note that high school and college age people have been the

most numerous among those making use of the set.

In addition to this service, a wide variety of ways have been found in which the Carnegie Set is of value to the community. It has been moved to the auditorium to illustrate music appreciation lectures by Mr. Kinney to junior and senior high school classes, classes from private schools, and groups from the Woman's Club and other organizations.

During the Summer months, Santa Fe becomes the mecca for hundreds of tourists visiting the Indian country. Many come through the museum. Music joined the other departments of the museum last Summer in appealing to tourists, when programs of recorded music were given in the auditorium from two to four o'clock, every afternoon from the first of July until the middle of September. Typical symphonic programs were arranged, attracting large audiences. Whenever possible, suggestions of listeners were followed in building the programs.

On Saturdays, the Metropolitan Opera broadcasts are heard by means of the Carnegie Set loudspeaker, in the museum auditorium. The set has also been used on many special occasions, such as the furnishing of incidental music for a historical pageant given in the town plaza during the annual Fiesta in September.

Becomes Musical Center

The museum music department has now become the real musical center of Santa Fe. Individuals and groups are constantly asking to rehearse and perform in the auditorium. Inquiries for general musical knowledge come every day to the office.

Charles Kinney, the guiding spirit of this development, is well fitted to carry on the work of discovering and developing musical ability and appreciation among the citizens

of his community. He has had experience as a member of the young people's Philharmonic committee in New York, and had been director of music at the Francis W. Parker school in Chicago and the Lincoln school in New York. Before coming to Santa Fe, he was one of the American committee for the Fountainebleau School of Music. Mr. Kinney has studied piano and organ in this country and in Paris.

MARGARET LOHLER

Louisiana University Students Give 'Tosca'

NEW ORLEANS, LA., April 19.—A prominent event of the Spring Fiesta was the remarkably fine performance of 'Tosca' presented by the Louisiana State University Opera department. Under the guidance of such artists as Pasquale Amato and Louis Hasselmans, both formerly of the Metropolitan Opera, the young singers gave accounts of themselves that would have done credit to many seasoned artists. The roles of Tosca, Cavaradossi, and Scarpia were sung by Katherine Landry, Carmen Gagliardi, and Don Sparkman, respectively. A huge audience was enthusiastic in its acclaim.

H. B. L.

New Friends Open College Series

The first of a series of low-admission concerts for students of New York Colleges was given by the New Friends of Music Orchestra on March 21, at the new Hunter College Auditorium. The concert was presented under an arrangement with Dr. George N. Shuster, president of the College, for faculty members and students of Hunter College. Fritz Stiedry conducted the program, which included the Mozart Symphony in A, Schubert's Symphony in B Flat, No. 5, and Mozart's 'Eine Kleine Nachtmusik.' J. A. Hirschmann, founder of the New Friends, and a member of the Board of Education of New York City, stated that a series of orchestral concerts at the Hunter College Auditorium is being planned for next season.

New York College of Music Honors Memory of Mozart

The New York College of Music gave a concert honoring the memory of Mozart on the 150th anniversary of the composer's death on March 27 in the MacDowell Club. Angela Weschler of the piano faculty arranged the program with the following of her pupils participating: Gerda Herz, Shirley Marcus, Rose Balaban, Suzanne Hohenberg, Otto Gruenberg and Lucille Rothman. The program opened with an address by Dr. Thea Dispeker, followed by piano solos and the Concerto in A accompanied by the school senior string ensemble, conducted by Julius Pruer.



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Leonard Stocker, Baritone (Center), with Charles Meek and Harold Decker of the Music Faculty of Shurtleff College, Ill.